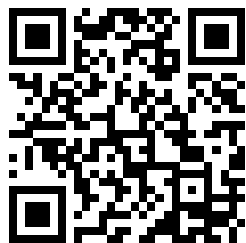

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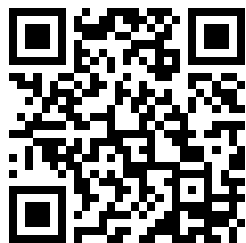
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A
DESCRIPTIVE CATALOGUE
OF
FOURTEEN ILLUMINATED MANUSCRIPTS
IN THE LIBRARY OF
HENRY YATES THOMPSON



Emery Walker Ph. sc.

*Joseph Brooks Yates
of West Tingle, Liverpool
b. 1780 d. 1856*

A
DESCRIPTIVE CATALOGUE
OF
FOURTEEN ILLUMINATED MANUSCRIPTS

Nos. XCV TO CVII AND 79 A
COMPLETING THE HUNDRED
IN THE LIBRARY OF
HENRY YATES THOMPSON



FROM BOCCACCIO DES CLERES ET NOBLES FEMMES, MS. XCVII, f. 5.

CAMBRIDGE:
PRINTED AT THE UNIVERSITY PRESS

1912

Cambridge:

**PRINTED BY JOHN CLAY, M.A.
AT THE UNIVERSITY PRESS.**

TO THE MEMORY
OF
MY GRANDFATHER
JOSEPH BROOKS YATES
WHOSE EXAMPLE
MADE ME A COLLECTOR OF MSS.

H. Y. T.

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INITIALS.

J'ouvris un catalogue de Manuscrits. Je ne sais pas de lecture plus facile, plus attrayante, plus douce que celle d'un catalogue.

A. F.

Every book in the Duke of Urbino's Library is of faultless beauty, written by hand on parchment. There is not a single printed book in the collection. The Duke would have been ashamed to own any such.

A Contemporary writer in the xvth Century.

I can't conceive anybody being ever tried with a heavier temptation than I am to save every farthing I can to collect a rich shelf of thirteenth century manuscripts.

J. R.

Truly a well-illuminated missal is a fairy cathedral full of painted windows.

J. R.

•

LIST OF AUTHORS

SIR GEORGE F. WARNER

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HENRY YATES THOMPSON

THOMAS OKEY

PRELIMINARY.

THIS is the fourth part of my Catalogue of Illuminated MSS., and contains descriptions of eleven MSS., completing the total number of one hundred, to which I propose to confine my collection.

The rejected MSS., or, as the late Monsieur Delisle used to call them, "*les pauvres Discarded*", are thirty-four in number, and consist of the following:—

PART I.

No.	Title	Provenance	Present Owner
3	Biblia Sacra	Library of J. B. Yates	
5	Pocket Bible	Mr Quaritch	M. Tomkinson
7	Lesnes Abbey Missal	Library of J. B. Yates	
9	Horae of Bourges	Mr Quaritch	
14	Horae (Parisian)	Comte de Lignerolles	
15	Miscellaneous Devotions	M. Morgand	
16	Horae (Parisian)	M. Morgand	C. W. Dyson Perrins, No. 214 in B. F. A. Club Cat. 1908
17	Horae (Duchesse de Berri)	M. Gruel	
18	Horae of Langres	Mr Quaritch	
20	Horae (Flemish)	M. Techener	Fitzwilliam Museum, MS. 265
21	Horae (Flemish with rings)	Mr Quaritch	
23	Horae (Italo-Flemish)	Mr Tregaskis	
26	Horae (Anglo-Flemish)	Messrs Sotheran of Manchester	Exors of George Dunn
33	Genoese Breviary	Mr Quaritch	

PRELIMINARY.

No.	Title	Provenance	Present Owner
35	Horae (Poupincourt- Le Bègue)	M. Bottini of San Remo	C. W. Dyson Perrins
36	Prayer for use by a Bishop	Library of J. B. Yates	Newnham College
41	Johannis Andreae Summa Confessorum	Library of J. B. Yates	
43	William of Tyre (B)	The Didot Library	
47	Aristotelis de Reg. Prin.	Library of J. B. Yates	
48	Ovidii Metamorphoses	Library of J. B. Yates	
49	Cicero	Ellis and Elvey	S. C. Cockerell

PART II.

53	Biblia Sacra	Library of W. Morris	S.C.Cockerell, No. 101 B. F. A. Club Catalogue 1908
54	Biblia Sacra, written by Michael of Cornwall	Earl of Ashburnham	
60	Breviary	Library of Bishop Nyx and the Earl of Ashburnham	Lord Peckover of Wisbech
61	Prymer in English	Earl of Ashburnham	British Mu- seum. Add. 36683
64	Breviary, Carthusian Use	Earl of Ashburnham	J. P. Morgan
65	Psalter	Earl of Ashburnham	
76	Roman de la Rose	Library of J. B. Yates	
78	Missal (Use of Paris)	The Didot Library	
82	Testament of Jean de Meun	Library of W. Morris	S. C. Cockerell
87	Boetius de Consolatione, trans. by Jean de Meun	Earl of Ashburnham	
91	Italian Breviary (Roman Use) cuir bouilli case	Earl of Ashburnham	M. Tomkinson

PART III.

LXXXII.	Noyon Psalter	M. Gruel	C. H. St J. Hornby
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The surviving hundred are as follows:—(the numbers attached to each volume referring to the Catalogue, Parts I, II, III, and IV).

Cent.	Nos.	Title	Date
IX	c.	Latin Gospels	c. 850
"	97	Beatus super Apocalypsim	894
X	68	The Gospels (Latin)	c. 950
XI	69	Gallican Missal	c. 1050
XII	51	Hegesippus	c. 1150
"	70	Petrus Lombardus	c. 1160
"	99	Evangelistarium Græcum	c. 1150
"	8	Martyrology etc. (M. Cas- sino)	c. 1150
"	6	Ottobeuren Collectarius	c. 1150
"	LXXXIV	Life of St Cuthbert	c. 1180
XIII	CI	Cassiodorus etc. (Waltham Abbey)	c. 1200
"	71	Missal of Dijon	c. 1240
"	52	Carrow Psalter	c. 1245
"	37	Bible Française	c. 1250
"	2	Biblia Sacra (Fécamp)	c. 1260
"	42	William of Tyre	c. 1260
"	LXXVII	The Brantwood Bible	c. 1260
"	LXXXV	Psalter and Hours of Isa- belle de France	c. 1265
"	CVII	Psalter	c. 1265
"	LXXX	Sarum Horæ (Salvin)	c. 1280
"	I	Biblia Sacra (Tempsford Hall)	c. 1280
"	XC	Biblia Nicholai de Bello	c. 1280
"	LXXXIII	Antiphoner of Beaupré	1290
"	55	Apocalypse	c. 1290
"	72	Sainte Chapelle Psalter	c. 1295
"	31	Verdun Breviary	c. 1300
"	73	Psalter (Henry VIII)	c. 1300
"	88	Gratiani Decretum	c. 1300
"	LXXXVIII	Lancelot du Lac	c. 1300
XIV	40	La Sainte Abbaye	c. 1310
"	62	Flemish Psalter	c. 1310
"	XCIV	Sarum Missal (Sherbrooke)	c. 1310
"	CIII	Pontifical of Metz	c. 1310
"	56	De la Twyere Psalter	c. 1320
"	LXXXI	Vita Christi etc.	c. 1320

Cent.	Nos.	Title	Date
XIV	57	The Taymouth Horae	c. 1325
"	58	The St Omer Psalter	c. 1325
"	74	Trésor of Brunetto Latini	c. 1330
"	75	Horae of Jeanne II, Queen of Navarre	c. 1340
"	4	Bentivoglio Bible	c. 1350
"	44	Liber Troianus	c. 1350
"	98	Bohemian Psalter	c. 1350
"	LXXV	Bible Historiale (C ^{esse} de Valois)	c. 1350
"	LXXVI	Bible Hist ^o du Duc de Berri	c. 1350
"	CII	Sainte Chapelle Epistolar	c. 1350
"	38	Apocalypse (in French)	c. 1350
"	LXXXVI	Horae of Yolande de Flandres	c. 1353
"	XCIX	Psalter of John of Gaunt	c. 1360
"	79 and 79 <i>a</i>	Vincent de Beauvais, Spe- culum Historiale, 2 vols.	c. 1370
"	77	Roman de la Rose	c. 1380
"	80	Augustinus de Civ. Dei	c. 1380
"	90	Pontifical of Andrea Calde- rini	c. 1382
"	81	Pontificale Mimatense	c. 1385
XV	XCIV	Breviari d'Amor	c. 1400
"	59	Horae (Elysabeth y ^e Quene)	c. 1410
"	CVI	Bourges Horae	c. 1410
"	CIV	Cuvelier's Life of Bertrand Duguesclin	1410
"	100	Persian Literature	c. 1410
"	XCVII	Boccaccio, Cleres et nobles femmes	c. 1410
"	32	Armagnac Breviary, 2 vols.	1420
"	83	The Talbot Hours	c. 1424
"	84	The Hours of Margaret Beauchamp	c. 1424
"	LXXXIX	Secreta Secretorum	1425
"	CV	Dante	c. 1430
"	27	Horae (de Grey)	c. 1430
"	63	Hainault Bible	c. 1430
"	LXXXIX	Christine de Pisan—Epître d'Othea	c. 1430
"	29	Psalter (Lusher)	c. 1440

Cent.	Nos.	Title	Date
XV	66	Horae (Haarlem)	c. 1443
"	85	Horae (Coëtivy)	c. 1445
"	34	Missal of Nantes	c. 1445
"	10	Horae (René I of Anjou)	c. 1450
"	11	Horae of Jean Dunois	c. 1450
"	28	Horae (Wingfield)	c. 1450
"	46	Aristotle de Reg. Principum	c. 1450
"	89	Gospel Book (Piccolomini)	c. 1458
"	86	Horae, Parisian (? of Savoy)	c. 1460
			Cf. the Saluces Horae, Br. Mus. Add. 27697
"	13	Horae (Bréguilles)	c. 1460
"	LXXXVII	Polybius	c. 1470
"	XCI	Boccaccio Cas de Nobles hommes etc.	c. 1470
"	XCII	Petrarch — Sonnets and Triumphs	c. 1475
"	XCVIII	Chroniques de Normandie	c. 1475
"	24	Horae (Joachinus Guasco- nus)	c. 1477
"	12	Horae of the Grand Bastard of Burgundy	c. 1480
"	49	Ciceronis Orationes	c. 1480
"	45	Boethius de Cons. Phil ^æ	c. 1480
"	LXXVIII	Horae (Sinibaldi)	c. 1485
"	22	Horae (Firmian)	c. 1490
"	30	Horae (Medici)	c. 1490
"	93	Florentine Horae (Attavanti)	c. 1490
"	92	Ferrara Breviary	c. 1494
"	XCIII	Horae (Ghislieri of Bologna)	c. 1500
"	XCVI	Croniques de Bourgogne	c. 1500
"	67	Horae (J. Ayala)	c. 1500
"	39	Vie de Jésus, Vol. II	c. 1500
XVI	94	Horae (Laudomiade' Medici)	1502
"	50	Cassiodori Epistolæ (Leo X)	1510
"	25	Horae (Dionora D' Urbino)	1510
"	19	Horae (Spitzer)	c. 1530
"	95	Portulano by Giovanni Be- nedetto	1543
"	96	Portulano by Baptista Agnese	c. 1550

THE HUNDRED MSS.

Summary by centuries, nations and immediate Provenance.

Cent.		Nation		Immediate Provenance	
IX	2	French	51	By Bequest from J. B. Yates	2
X	1	Italian	22	By Bequest from Sir Thos Brooke	1
XI	1	English	17	Bought from Earl of Ashburnham	33
XII	6	Low Countries	6	" " Mrs Severn	4
XIII	19	Spanish	1	" " Count Battaglini of Rimini	2
XIV	24	Greek	1	" " S. C. Cockerell	2
XV	41	German	1	" " Canon Harford	1
XVI	6	Persian	1	" " the Misses Salvin	1
				" " C. Fairfax Murray	1
				" " Lady Plowden	1
				" " Mr Quaritch	14
				" " M. Théophile Belin	11
				" " Other Dealers	27
		<hr/>	<hr/>		<hr/>
		100	100		100

It is noticeable that 51 out of the hundred are French and that rather more than half the whole number are Biblical or Liturgical in character, the Bibles, Gospels and Psalters alone numbering 21, and the Books of Hours 28. That so much as 41 per cent. of the collection should be non-liturgical is very unusual in collections of Illuminated MSS. It is much to be regretted that my hundred includes no specimen of early Irish art, and no worthy representative of the Winchester school of illumination of the 10th and 11th centuries. German miniature work should also be better represented. With these exceptions, I am astonished that I have been able in about twenty years to gather together so fine a series of first-rate MSS., and I must admit that if I have the good fortune to obtain others, it will be very difficult, if not impossible, to make room for them in my hundred.

H. Y. T.

19, PORTMAN SQUARE, LONDON, W.

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ILLUSTRATIONS.

Joseph Brooks Yates, Esq.	<i>Frontispiece</i>
The Tree of Love	<i>To face p. 4</i>
Sir Thomas Brooke, Bart.	<i>To face p. 63</i>

XCV. CATALAN PROSE VERSION OF THE BREVIARI D'AMOR.

Purchased in Paris, May, 1906.

Formerly in the collection of M. Paul Arbaud of Aix en Provence.

Vellum, 36 cm. x 24, ff. i + 259, double columns of 32 lines. Cent. xiv-xv (circa 1400). In a fine upright Gothic hand on very white and polished vellum. 2 fo. si ligen lo tractat.

Binding, covered with modern pink satin on which is old appliqué embroidery in gold and silver. On each side is a large oval surmounted by a coronet and bearing a monogram in which the letters J. A. V. M. are conspicuous. An anonymous pamphlet¹ descriptive of the book, published at Marseilles in 1899 at the expense of M. Arbaud, tells us on p. 33 that the binding was executed for J. de Valbelle, Bishop of St Omer, who bequeathed his valuable library to his seminary, whose possessions were dispersed at the Revolution. The lists of the bishops of St Omer show that there were two bishops of this family, François 1709-1727, and Joseph-Alphonse formerly of Sarlat, consecrated Coadjutor in 1723, d. 1754, a Cardinal.

Collation: 1 old flyleaf, 1¹⁰ 2⁸ 3¹⁰-11¹⁰ 12⁴ 13¹⁰ 14¹²-17¹² 18¹⁰ 19¹²-24¹² 25⁸ (wants 8).

A modern inscription in red on the old flyleaf reads :

Gratiae dei / de la gracia de nostra gloriosa ui(r)gine
madona santa maria / que porta la amor de deu e de bens temporals.

i b is blank.

The text is a prose version in Catalan of the *Breviari d'amor*, a poem in Provençal composed between 1288 and 1292 by Matfré Ermengau of Béziers. Of the author's life little enough is known : he may have been a doctor of laws, was certainly in later life a

¹ Gratiae dei: de la gracia de nostra gloriosa virgine Madona Santa Maria etc. Étude critique archéologique et linguistique d'un MS. appartenant aux collections de M. Paul Arbaud.

Franciscan, and possibly in 1322, before entering that order, was a Canon of St Aphrodisius of Béziers.

Twelve manuscripts of the original poem (besides some small fragments) are known. Of the Catalan version (made towards the middle of cent. xiv) five copies are at present known, of which the copy before us is by far the finest. Another illustrated copy is in the *Bibliothèque Nationale* (fonds espagn. 353). The text of the poem was printed by the *Soc. archéol. de Béziers* 1862-81 (edited by M. Gabriel Azais and M. Paul Meyer).

The best account of the author and his work is to be found in the *Hist. Littéraire* (xxxii. 16-56) by M. Paul Meyer, the principal portion of which shall be quoted in full here :

Le Breviari d'amor.—Nous venons de dire que ce poème, commencé au printemps de l'année 1288, était rédigé jusqu'aux deux tiers en 1290. A supposer que l'activité de l'auteur ne se soit pas ralentie, l'œuvre dut être achevée vers 1292. Quatre années sont un laps de temps assez court pour un poème où sont résumées et combinées des notions très variées empruntées aux sources les plus diverses. Mais il est probable qu'avant de se mettre à écrire Matfré avait disposé à loisir son canevas et réuni ses matériaux.

Le Breviari d'amor est une sorte d'encyclopédie conçue selon un plan fort original. La théologie et l'histoire religieuse y tiennent la plus grande place, et s'y trouvent assez singulièrement juxtaposées à une série de préceptes sur l'amour entièrement empruntés aux poésies des troubadours. L'idée générale qui relie toutes les parties du livre est que le monde, en ses diverses manifestations, est une émanation de l'amour. Mais l'amour comporte bien des variétés, selon qu'il s'applique à Dieu, au prochain, aux biens temporels, à la femme. Ces variétés sont figurées en un arbre généalogique représenté en peinture au commencement de l'ouvrage, à la suite du prologue, et dont le poème est l'exposition méthodique.

Matfré nous apprend dans son prologue qu'il a composé son ouvrage pour éviter l'oisiveté, mère de tous les vices, et plus particulièrement pour donner satisfaction à des amants et à des troubadours, qui, reconnaissant la supériorité de son intelligence, sont venus lui demander de leur faire connaître la nature et l'origine de cet amour que chantent les troubadours. Matfré, après s'être fait adresser ce compliment, parle de lui-même en termes plus modestes. Il met son œuvre sous la protection de Dieu, qui a fait proclamer sa louange par la bouche des enfants à la mamelle (Ps. viii. 3); il se compare à l'ânesse de Balaam, à qui la volonté divine donna la parole. Ignorant la théologie, l'astronomie, la physique, il eût été incapable de traiter les matières contenues en son livre sans l'inspiration de celui dont l'esprit souffle où il lui plaît (Joann. iii. 8).

Voici comment notre auteur explique l'origine d'Amour. A l'origine des choses Dieu créa Nature, qui gouverne toutes les créatures. De Nature sont issus deux enfants: Droit de nature et Droit des gens. Chacun de ces deux enfants eut deux filles. Les filles de Droit de nature sont l'amour charnel et l'amour qu'on a pour son enfant (on sait qu'en provençal, comme en ancien français, *amour* est féminin); les filles de Droit des gens sont l'amour de Dieu et du prochain et l'amour des biens temporels. Ces conceptions sont figurées sur la représentation de l'arbre d'amour, qui occupe toute une page

des manuscrits du *Breviari*, tous de grand format. De nombreuses rubriques inscrites dans ce tableau donnent la signification allégorique des branches, des feuilles et des fruits de l'arbre. Les détails fort compliqués de cette peinture n'ont pas été reproduits avec une parfaite exactitude par tous les artistes chargés de l'enluminure; d'où résultent çà et là des discordances avec les deux expositions, l'une en prose, l'autre en vers, qui font suite au tableau. Si nous ajoutons que dans certains manuscrits la miniature n'a pas été pourvue de ses rubriques, qu'en d'autres elle a été enlevée par des collectionneurs peu scrupuleux, on comprendra qu'il soit malaisé d'en donner une description exacte. Nous allons le tenter cependant, nous guidant de préférence sur la peinture que renferme un manuscrit du Musée britannique (Harléien 4940) qui n'a pas été utilisé dans l'édition du *Breviari d'amor* publiée à Béziers de 1862 à 1880. La miniature reproduite dans cette édition est tirée d'un manuscrit de la version catalane en prose et offre moins de garanties.

L'arbre d'amour, tel qu'il est peint dans nos manuscrits, avec la garniture de médaillons qui s'échelonnent sur son tronc et sur ses branches, avec ses feuilles couvertes d'inscriptions, ressemble plus à un arbre généalogique qu'à un arbre végétal. C'est un tronc de chaque côté duquel s'élèvent symétriquement deux branches de hauteur inégale, les branches intérieures étant beaucoup plus hautes que les branches extérieures. A la racine est placé un médaillon dans lequel est figuré, par une tête vue de face, Dieu source de vrai amour. Autour du médaillon est écrit: *Dieus fons e razitz de veraya amor*. Plus haut, sur le tronc, un autre médaillon représente la nature établie par Dieu pour le gouvernement de toutes créatures.. A ce point deux branches sortent de chaque côté du tronc. A la naissance de ces deux branches sont figurés (toujours par des têtes placées dans des médaillons) le droit de nature et le droit des gens, le premier sur la branche qui est à la gauche du tronc, le second sur la branche de droite. Ainsi donc la nature émane de Dieu, et de la nature émanent le droit naturel et le droit des gens. Le premier, selon la définition de l'auteur, s'étend à tous les êtres, hommes et animaux, le second est propre à l'humanité. C'est une division traditionnelle au moyen âge, qui est sans doute empruntée aux Institutes de Justinien: *Jus naturale est quod natura omnia animalia docuit. Nam jus istud non humani generis proprium est, sed omnium animalium que in celo, que in terra, que in mari nascuntur...jus autem gentium omni humano generi commune est.*

La branche du droit naturel et celle du droit des gens se divisent à leur tour chacune en deux rameaux d'inégale longueur, que Matfré appelle parfois des arbres, ce qui jette un peu de confusion dans son exposé. Du droit de nature sortent l'amour sexuel et l'amour qu'on a pour ses enfants. De l'amour sexuel sort un arbre, le plus long des deux rameaux, qui est appelé l'arbre de la connaissance du bien et du mal; on verra plus tard pourquoi. Cet arbre a pour fruit les enfants; ce qui est figuré par une sorte de pomme placée au sommet de l'arbre et accompagnée de la rubrique *filhs e filhas*. L'amour des enfants, représenté par la branche la plus courte, a pour fruit joie (*gaug*). Voilà pour la branche du droit de nature. De l'autre côté de l'arbre se détache la branche du droit des gens, qui se divise aussi en deux rameaux: le plus long représente l'amour de Dieu et du prochain, le plus court l'amour des biens temporels. Le fruit du premier rameau (Dieu et prochain) est la vie éternelle, le fruit du second (biens temporels) est le plaisir. Comment obtenir ces divers fruits? L'auteur le montre aux yeux par une série de sujets disposés sur les côtés du tableau en des compartiments superposés. Pour avoir le fruit de chacun des rameaux, il faut d'abord cueillir les feuilles qui le garnissent, c'est-à-dire pratiquer les vertus inscrites sur chacune de ces feuilles. Ainsi, pour obtenir le fruit de l'amour de Dieu et du prochain (vie éternelle), les feuilles à cueillir portent les noms des

trois vertus théologales, des quatre vertus cardinales, des sept dons du Saint-Esprit. Pour obtenir le fruit de l'amour des biens temporels (plaisir), les seules vertus à pratiquer sont cure et prudence. Pour obtenir le fruit de l'amour sexuel (fils et filles), les vertus sont au nombre de treize, savoir: largesse, hardiesse, courtoisie, etc. Pour obtenir le fruit de l'amour des enfants (joie), deux vertus suffisent, correction et enseignement, car, dit Salomon: "Fils sage est la joie et la gloire du père."

Mais ces quatre rameaux allégoriques, ou du moins les vertus qu'ils produisent, ont leurs contraires. Ces contraires sont figurés par quatre personnages qui frappent sur chacun des rameaux, soit avec une épée, soit avec une hache. Ces personnages et l'arme dont ils se servent ne sont pas moins allégoriques que le reste. Orgueil représenté, selon les manuscrits, soit par un roi, soit par un chevalier, coupe l'arbre de vie éternelle à l'aide d'une hache sur laquelle sont écrits les sept péchés capitaux. Pensée de la mort, représentée par un moine, tranche avec l'épée de renoncement le rameau de l'amour des biens temporels. Le médisant qui, selon les troubadours, et surtout selon les trouvères, est contraire à l'amour des dames, sape le rameau qui représente ce genre d'amour. Sur la hache qu'il brandit sont inscrits les actes ou les vices qui nuisent à cet amour (déceler, avarice, vanterie, etc.). L'insouciance (*negligencia*) est contraire à l'amour des enfants; ce vice est écrit sur l'épée avec laquelle le fou attaque le rameau qui symbolise cet amour.

Nous avons vu qu'à la base de l'arbre était placé un médaillon représentant Dieu, source et racine de vrai amour. De ce médaillon partent douze lignes disposées comme les rais d'une roue et aboutissant à autant de médaillons plus petits, dans lesquels sont inscrites les qualités que doit posséder la personne en qui on place son amour. Ce sont, d'après la rubrique, les douze racines d'amour. De plus, comme, selon Matfré, amour a son siège dans le foie des créatures¹, on voit deux autres racines se diriger, l'une à droite, l'autre à gauche, vers deux personnages placés au bas du tableau et pénétrer dans leurs corps. L'un est Jésus-Christ, l'autre est l'Église. Ici nous voyons apparaître une nouvelle allégorie qui se greffe sur les autres. Derrière Jésus se tient le diable, derrière l'Église est la synagogue². Les rubriques expliquent la signification de ces figures, qui symbolisent la victoire de Jésus sur le diable et celle de l'Église sur la synagogue. Enfin la partie supérieure du tableau est occupée par une grande figure qui résume en quelque sorte toutes ces allégories. C'est une femme aux riches vêtements, au port majestueux, qui se tient debout entre les deux branches les plus élevées, celles qui représentent, l'une l'amour de Dieu et du prochain, l'autre l'amour sexuel. Cette femme est l'amour en général (*amors generals*). Elle résume en soi les quatre genres d'amour. Le plus noble est l'amour de Dieu et du prochain. Elle le porte inscrit sur sa couronne, et l'on voit le Saint-Esprit descendre sur elle en forme de colombe. L'amour des enfants est le plus profondément enraciné dans nos cœurs: elle a, à la place du cœur, un médaillon où on lit: "Amor de son enfant." L'amour sexuel et l'amour des biens temporels doivent être réglés avec prudence: elle tient le premier sous son pied gauche, et le second sous son pied droit.

Ce tableau, où la théologie se marie si singulièrement aux concepts des troubadours

¹ C'est, semble-t-il, la modification d'une idée courante au moyen âge et d'origine antique, d'après laquelle le foie était le siège de la volupté: *In jecore consistit voluptas et concupiscentia, juxta eos qui de physicis disputant* (Isidore de Séville, *Etym.* XI. § 125); cf. *Differentiarum lib.*, I. II. c. xvii. p. 67; édit. Arevalo, IV. 20 et V. 91.

² C'est un sujet fréquemment traité dans les peintures du moyen âge. (Voir à ce propos un article de M. Hauréau dans le *Journal des Savants*, 1884, p. 706.)



sur la nature de l'amour, constitue en réalité le plan que l'auteur suit dans le cours de son ouvrage, plan bien artificiel et parfois incohérent dont il n'est pas arrivé à traiter toutes les parties. Les développements qu'il tire de ces données allégoriques sont mal proportionnés, parfois d'une longueur démesurée et souvent bien imprévus; mais jamais il ne perd tout à fait le fil de son exposition. De temps en temps il rappelle l'une ou l'autre des figures de son arbre d'amour et en fait le point de départ d'un nouveau chapitre.

L'idée de ce tableau et le plan général qui en résulte semblent être de l'invention de Matfré. Aucune des compilations encyclopédiques que le moyen âge nous a laissées n'offre une disposition analogue. Toutefois, ici comme dans tout le reste de l'ouvrage, l'originalité n'est que relative. On n'avait pas encore eu l'idée, croyons-nous, de mettre le monde physique et le monde moral dans la dépendance de l'amour; mais l'idée de figurer en un tableau allégorique, parfois sous la forme d'un arbre, les facultés de l'âme, les vices, les vertus et bien d'autres qualités, n'était pas nouvelle. Le *Libellus de fructibus carnis et spiritus*, mal à propos imprimé dans les œuvres d'Hugues de Saint-Victor, et qui doit être plus probablement attribué au bénédictin Conrad de Hirschau, mort à la fin du XIII^e siècle, contient des arbres généalogiques des vices et des vertus. On en trouve de semblables ou d'analogues en bien des traités théologiques du XIII^e siècle. On avait également disposé en tableaux allégoriques le *Credo*, le *Pater*, les œuvres de miséricorde, les vertus théologiques et cardinales, les péchés capitaux. Ces diverses compositions sont sans rapport direct avec l'ingénieuse construction de Matfré; elles peuvent cependant en avoir suggéré l'idée.

Matfré, après avoir expliqué en prose l'ordonnance de son arbre d'amour, entre en matière, et tout d'abord il définit l'amour: une volonté bonne qui nous conduit au bien. C'est en même temps la satisfaction qu'on trouve dans le bien et la disposition qui nous porte à souhaiter le bien d'autrui et à nous affliger lorsqu'il lui arrive du mal. L'amour ainsi entendu est la source de toutes les vertus, et c'est pourquoi il est représenté portant couronne. Puis, poursuivant le plan indiqué par le tableau allégorique, où, comme on l'a vu plus haut, Dieu est figuré à la base de l'arbre, il consacre une suite de chapitres¹ à la Trinité (v. 979), à l'essence divine (v. 1363), à la nature divine (v. 1431). Sa théologie est à la portée des simples gens. Pour faire comprendre le rapport des trois personnes de la Trinité, "sujet trop subtil pour l'entendement des laïcs" (v. 1216), il a recours à des comparaisons assez vulgaires, et qui, il en convient lui-même, ne sont pas d'une entière exactitude, par exemple à celle d'une source d'où naissent successivement un ruisseau et un étang, l'eau restant toujours identique à elle-même. Il a du reste le bon sens de ne pas vouloir tout expliquer: "Vous me demanderez, dit-il, pourquoi le "Fils et le Saint-Esprit procèdent du Père et ne sont pas nés de lui. A cette question les "docteurs répondent, selon le peu qu'ils y entendent, que si le Saint-Esprit était né du "Père et du Fils, il aurait deux pères, et il ne pouvait plaire au Créateur qu'un fils eût "deux pères. Ici quelques fous, voulant trop en savoir, demanderont quelle différence "il y a entre procéder et naître. Là-dessus je me tais et ne desserre pas les dents, car il "n'y a pas d'intelligence qui suffise à l'élucider. C'est un point qu'il faut se garder de "trop creuser. Qui trop le creusera, mal lui adviendra." (V. 1317-1335.)

Matfré fait preuve de la même simplicité dans les chapitres qui traitent de la prédestination (v. 1795) et de la volonté divine (v. 1964). Il s'efforce de concilier la

À proprement parler le poème n'est pas divisé en chapitres. Nous appelons chapitres les divisions non numérotées qui sont précédées d'une rubrique.

prescience de Dieu avec le libre arbitre, et explique comment Dieu peut permettre le mal sans cependant le vouloir. Bien qu'il cite de temps en temps saint Augustin, comme il était à propos en pareille matière, il se borne à un exposé simple et sommaire de la doctrine courante, ayant au besoin recours à des exemples. Ainsi il suppose (v. 2234) qu'un grand seigneur aperçoit du haut d'une tour deux voyageurs prêts à s'engager dans un chemin qui à un certain point se partage en deux voies, l'une suivant la crête de la montagne, l'autre passant par la vallée. La première est pénible, mais sûre ; la seconde est agréable, mais des brigands y sont embusqués. Le seigneur envoie aux voyageurs un messenger pour les informer du danger. Il aurait le droit d'imposer sa volonté à ceux qui cheminent par sa terre ; il se borne à les avertir et les laisse libres. L'un des voyageurs prend la voie du haut : il arrive heureusement à destination ; l'autre, qui suit la voie la plus agréable en apparence, est pris par les larrons. Le seigneur figure Dieu, le messenger est Jésus-Christ, les voyageurs sont les hommes qui, dûment avertis, prennent la route qui leur plaît.

Matfré traite ensuite de la puissance divine (v. 2436), ce qui l'amène à examiner des questions subtiles qui, avant comme après lui, furent souvent débattues dans les écoles : si Dieu peut pécher ; si Dieu peut agir contre sa propre volonté ; pourquoi il arrive que dans ce monde les bons sont affligés tandis que les mauvais prospèrent. Notre auteur répond à toutes ces questions sans beaucoup de décision et avec un louable sentiment de son humilité.

Ayant traité du Créateur, Matfré passe à la création, qu'il expose en ses traits généraux dans le chapitre intitulé : "En quelle manière et pourquoi Dieu a créé tout ce "qui existe" (v. 2628). Sa cosmogonie, qui dérive plus ou moins directement d'Isidore de Séville, est beaucoup plus compliquée que celle de la Genèse. D'abord Dieu créa le ciel et les anges. Ensuite il forma la matière, qu'il nomma *yle* (ϑλη), dont il tira les quatre éléments. Du feu il fit le soleil, les étoiles, les planètes ; de l'air il fit les vents ; de l'eau les poissons et les oiseaux, de la terre les autres animaux, les plantes, et en dernier lieu, l'homme. Pourquoi Dieu a-t-il créé des animaux nuisibles ? Nuisibles, ils ne l'étaient pas, répond Matfré ; ils ne le sont devenus que depuis le péché. Si Adam n'avait pas désobéi à Dieu, les lions, les dragons, les loups et les serpents n'auraient pas cessé d'obéir à l'homme.

Matfré, passant au second des médaillons qu'il a inscrits sur son arbre, celui de Nature, distingue, comme Jean Scot Érigène¹, la *natura creans* de la *natura creata*, et, s'attachant à la seconde, il consacre à l'ensemble des créatures une longue suite de chapitres. Il traite d'abord des anges (v. 2804), distribués en neuf ordres qui forment trois hiérarchies. La division qu'il adopte est celle qu'expose saint Grégoire, *Homil. in Evang.*, II, xxxiv. Elle diffère par une légère variante de celle qu'on peut lire dans le *De caelesti hierarchia* du faux Denys l'Aréopagite². Matfré, toujours d'après saint Grégoire, énumère les positions des divers ordres d'anges et indique la place qu'occuperont les élus dans les hiérarchies célestes, selon la nature de leurs actes.

Après les anges, les diables (v. 3284), qui ne séjournent pas tous en enfer où ils furent précipités après leur rébellion contre Dieu. Il y en a qui habitent l'air, car, dit

¹ *De divisione naturæ*, Migne, *Patr. lat.*, CXXII. 441.

² La différence consiste en ce que saint Grégoire place les *principatus* dans la seconde hiérarchie et les *virtutes* dans la troisième, tandis que Denys fait l'inverse. (Voir sur ces deux classements le commentaire de Philalèthes au xxviii^e chant du Paradis de Dante.)

Matfré (v. 3400), ils sont indignes d'habiter le ciel, et pourtant Dieu ne veut pas les laisser sur terre où ils rendraient la vie trop dure aux gens. Ce qui n'empêche que, dans le chapitre suivant, nous apprenons que leur occupation principale est de tenter les hommes. Ils ont aussi la faculté de corrompre l'air, et d'engendrer ainsi des épidémies (v. 3468). Ces êtres malfaisants ramènent notre auteur à une question qui le préoccupe évidemment beaucoup, celle de la prédestination. Pourquoi Dieu, qui savait l'avenir, a-t-il créé des êtres qui devaient mal tourner et ne songer qu'à mal faire? C'est que Dieu emploie ces êtres malicieux à une bonne fin. Les tentations qu'ils exercent servent à faire paraître la valeur de l'homme de bien qui sait leur résister.

Les chapitres suivants sont un véritable traité de cosmographie, assez analogue à celui qu'on trouve dans le livre I du Trésor de Brunet Latin. La terre est le centre du monde; tout autour règne le firmament. La longueur de l'axe du firmament, du pôle arctique au pôle antarctique, la distance du firmament à la terre, sont exposées sommairement d'après l'Almageste de Ptolémée et d'après les astronomes arabes Mizael et Alfragas (v. 3635-3636). Une figure supplée aux lacunes de l'exposition, qui, étant en vers, ne pouvait pas commodément exprimer des mesures en chiffres. Le zodiaque est représenté comme un cercle fixé au firmament et tournant avec lui. Matfré décrit les douze signes et indique le jour où le soleil entre en chacun d'entre eux. Il cite à ce propos Albumazar (v. 3698), Mizael (v. 3728), les tables de Tolède (v. 3752), Isidore de Séville (v. 3785). Les planètes et les étoiles sont étudiées d'après les mêmes auteurs, auxquels il faut ajouter Bède et Almazor (v. 4047). Matfré termine son exposé du système du monde par un chapitre plus original (*d'astre e de desastre*) sur l'influence des astres. Toujours désireux de concilier la prédestination avec le libre arbitre, il suppose ingénieusement que Dieu donne à ceux qui sont nés sous un astre défavorable la force nécessaire pour résister aux mauvais penchants qu'ils tiennent de leur naissance, leur sachant d'autant meilleur gré de leurs bonnes actions qu'ils ont eu plus de peine à résister aux influences sidérales. C'est la grâce, moins le nom. Du reste, dit sagement notre auteur, dans ce que disent les astrologues, tout n'est pas sûr. Bien souvent Dieu change de mal en bien l'influence sous laquelle on naît. Et puis, nous nous méprenons souvent dans notre appréciation du bonheur et du malheur. La richesse à elle seule n'est pas une garantie de bonheur, ni la pauvreté la preuve qu'on soit malheureux. La mort même n'est pas un mal, car, dit Sénèque, "tous avant moi sont morts et tous après moi mourront." Mourir jeune épargne bien des maux, et notamment ceux de la vieillesse. Le Sénèque que cite Matfré, et auquel il fait en ce chapitre bien des emprunts, est l'auteur inconnu du livre *De remediis fortuitorum*, bien souvent copié au moyen âge et imprimé à la Renaissance.

Après trois chapitres sur les jours caniculaires (v. 5469), sur "l'étoile comète" (v. 5527) et sur les étoiles filantes (v. 5571), l'auteur étudie les quatre éléments, dans cet ordre : le feu, l'air, l'eau et la terre. La terre lui fournit l'occasion de parler des pierres précieuses et de leurs vertus. On s'étonne de le voir traiter ensuite des vents, de l'orage, de la pluie, des éclairs, du tonnerre. Il semble en effet que l'étude de ces phénomènes aurait dû prendre place auprès du chapitre sur l'air. Matfré décrit deux roses des vents. L'une est la nomenclature traditionnelle et générale des douze vents, trois pour chacun des points cardinaux, mais l'autre est plus spéciale au littoral méditerranéen : c'est, nous dit-il (v. 6086), la division adoptée par les marins, selon laquelle il existe huit vents principaux, qui sont, à partir de l'est, *Levant, Grec, Trasmontana, Maestre, Ponant, Labeg, Miogjorn, Issalot*. Ce sont encore les noms usités dans le midi. Quelques-uns sont mentionnés par Brunet Latin, en son Trésor, p. 121-122.

L'auteur passe ensuite à la division du temps en mois, en semaines et en jours, ce qui

l'amène à parler des six âges du monde. On sait que cette division de l'histoire du monde en six époques était généralement admise dans les premiers temps du moyen âge. Le chapitre sur les mois n'est pas sans intérêt pour l'histoire de l'art. L'auteur y décrit les représentations habituelles des douze mois, telles que nous les trouvons en maint manuscrit du moyen âge, et particulièrement dans les calendriers illustrés qui précèdent les livres d'heures; janvier est figuré par un homme à table, février par un homme se chauffant les pieds à un bon feu, mars par un vigneron qui taille sa vigne, etc. Ailleurs encore, par exemple dans le poème espagnol d'Alexandre le Grand (coupl. 2391 et suiv.), on trouve des descriptions semblables.

Les vers 6903 à 7498 contiennent des notions d'histoire naturelle, résumées en partie d'après Isidore (v. 7343), Constantin (v. 7492) et Aristote (v. 7276, 7493). Le chapitre relatif aux plantes traite surtout des herbes médicinales. On y peut recueillir les plus anciens exemples de plusieurs noms provençaux de plantes.

Après nous avoir parlé des plantes et des animaux, Matfré aborde l'étude de l'homme, envisagé successivement au point de vue moral et au point de vue physique. Il expose la théorie des quatre humeurs, les mettant en rapport, ainsi que d'autres l'avaient fait avant lui, avec les quatre éléments. Ici ses préoccupations théologiques reparaissent. La prédominance de telle ou telle humeur détermine chez l'homme des penchants qui peuvent le conduire au péché, Matfré le reconnaît, mais il s'empresse d'ajouter que l'homme a reçu de Dieu la force nécessaire pour résister à sa nature. D'ailleurs, si les humeurs créent en nous des penchants dangereux, la faute en est au péché originel, qui a corrompu la nature humaine. Dès lors commence une série de chapitres sur le péché et ses conséquences (v. 7947). Après bien d'autres, Matfré recherche qui, d'Adam ou d'Ève, fut le plus coupable, et il conclut naturellement que ce fut Ève; pourquoi Dieu punit aussi sévèrement une faute en soi légère; pourquoi tout le genre humain dut subir la peine de la faute commise par les premiers parents; pourquoi Dieu a créé l'homme capable de pécher. Il termine enfin cet exposé très orthodoxe en établissant que l'orgueil et la convoitise sont l'origine de tous les vices. Il combine ainsi deux conceptions différentes. La première s'appuie de l'autorité de saint Grégoire (v. 8854) et a été adoptée par beaucoup de théologiens, notamment par l'auteur du traité *De fructibus carnis et spiritus* cité plus haut, où la *superbia* est placée à la racine de l'arbre des vices. L'autre est empruntée à saint Paul et a servi de thème à maint sermon du moyen âge.

Toute la partie du poème que nous avons analysée jusqu'ici a pour objet Dieu et la nature considérée comme émanant de Dieu et douée de la puissance créatrice. La nature, on l'a vu plus haut, a deux enfants: le droit de nature et le droit des gens. Le droit de nature est l'aîné: il gouverne toutes les créatures et inspire aux êtres de sexes différents un amour mutuel, d'où naît le désir de la reproduction. Le droit des gens, le second enfant, fait pendant au droit de nature sur la miniature de l'arbre d'amour. Matfré définit sommairement ces deux droits et insiste sur les différences de leur opération, puis il passe à la branche de l'amour de Dieu et du prochain, qui le retiendra plus longtemps (v. 9197). Après avoir donné les raisons que nous avons d'aimer Dieu, il montre comment toutes nos pensées et toutes nos œuvres peuvent être ramenées à l'amour de Dieu. Entre ces œuvres il compte le jeûne, qu'il ne paraît pas considérer comme une pénitence, et la pratique des sept œuvres de miséricorde, qui lui fournissent la matière de plusieurs chapitres. Les œuvres de miséricorde le conduisent, par une transition naturelle, à l'aumône et à la façon dont elle doit être faite (v. 10203). Les autorités qu'il invoque ne sont pas uniquement tirées de l'Écriture ou des Pères: il emprunte plusieurs maximes au traité *De beneficiis* de Sénèque. Revenant au culte dû à

la Divinité, il réproûve ceux qui adorent les créatures ou les idoles (v. 10595) et explique en quel sens et avec quelle intention il est permis d'honorer les images dans les églises. Il blâme ceux qui leur adressent des prières. "Ceux-là, dit-il, font pis que les juifs ou "les hérétiques" (v. 10744). Il conclut en répétant après bien d'autres le mot de saint Grégoire, que les peintures sont les livres des laïques. Il traite ensuite du culte des saints (v. 10807) dont il blâme certaines exagérations. Il paraît avoir été convaincu qu'il vaut mieux s'adresser à Dieu qu'à ses saints, car il introduit à cet endroit (v. 11033) divers modèles de prières à la Divinité. Mais, s'il est nécessaire, selon la parole du prophète, de louer Dieu, il n'est pas moins méritoire de louer Notre-Dame. La louange de Notre-Dame sert à Matfré de transition pour entamer une histoire de la Vierge Marie dont il va rechercher les origines dans l'Ancien Testament, rassemblant et commentant les figures et les prophéties qui annoncent la venue du Christ. Cette sorte d'introduction à la vie de la Vierge, développée au delà de ce que comporte le sujet, est manifestement dirigée contre les juifs, qui refusent de croire à l'accomplissement des prophéties et de recevoir le baptême. Ils aiment mieux, dit Matfré (v. 11842), attendre Artus. C'est pour figurer la dureté de leurs cœurs que Dieu leur donna la loi écrite sur des tables de pierre. Les juifs étaient alors fort nombreux en Languedoc et particulièrement à Béziers. Jusqu'aux premières années du XIII^e siècle ils avaient joui d'une assez grande influence, due à leur richesse et parfois à leur science. Depuis lors, ils avaient vu leur position s'amoinrir, mais toutefois Béziers était resté un foyer de science juive. Matfré, soit pour mettre sa polémique plus à la portée des juifs, soit pour faire valoir son érudition, a intercalé dans son poème, entre les vers 12026 et 12027, à la suite de son explication des prophéties appliquées à la Vierge Marie et à la venue du Christ, le texte même de ces prophéties, en hébreu, en latin et en roman. L'hébreu n'est transcrit que dans quelques-uns des manuscrits du *Breviari*, mais, s'il a été omis en d'autres, c'est assurément par la faute des copistes, car Matfré annonce positivement (v. 12025-12026) les trois textes. De l'avis des juges les plus compétents, les caractères hébreux sont tracés par des mains évidemment juives. Cette partie du *Breviari* est accompagnée, dans les manuscrits, d'une illustration fort curieuse. A côté de chaque prophétie est représenté un juif, que le diable, se livrant à des contorsions plus ou moins grotesques, s'efforce d'aveugler soit avec ses mains, soit en lui mettant un bandeau sur les yeux. La rubrique de ces miniatures, qui ne diffèrent entre elles que par l'agencement des personnages, est uniformément celle-ci: *Le juxiens excegatx non enten la profecia*, "le juif aveuglé "n'entend pas la prophétie." Des prophéties relatives à la venue du Christ, Matfré passe à l'histoire proprement dite de la Vierge, qu'il expose d'après le Nouveau Testament et les Pères, s'interrompant de temps à autre pour répondre aux objections que pourraient élever contre l'incarnation les juifs, "faux chiens, de dure créance et de dure cervelle" (v. 12400). Il ne fait aucun emprunt aux évangiles apocryphes, et s'abstient même d'affirmer que la Vierge soit montée au ciel en corps et en âme le jour de l'Assomption. Son tombeau, nous dit-il, fut trouvé vide, soit que son corps ait été porté au ciel, soit qu'il ait été soustrait. "Beaucoup de bonnes gens croient qu'elle ressuscita, mais nous "ne le savons pas de certain, et nous ne devons pas l'affirmer, car il vaut mieux douter "que décider follement." Au ciel, la Vierge est placée dans la troisième hiérarchie, au-dessus des trônes, parmi les chérubins et les séraphins.

Nous sommes toujours dans la partie du poème qui traite de l'amour de Dieu et des différentes manières de témoigner cet amour. La prédication est une de ces manières, d'où un long chapitre (v. 12985-13212) sur la prédication. Ayant surtout en vue les sermons adressés aux laïques, il recommande de les faire simples, en évitant les

raisonnements trop subtils, et sans parler pour montrer sa science. Par-dessus tout il faut prêcher d'exemple. On est mal venu à prêcher la patience quand on est colère, ou le jeûne quand on est gourmand. Une autre façon de manifester son amour à Dieu, c'est la prière, qui s'impose à tous, car si l'on peut en certains cas être dispensé du jeûne et de l'aumône, il n'y a pas d'excuse à faire valoir contre la prière. L'auteur reprend ici le sujet déjà esquissé plus haut (v. 11033) sous la rubrique *de la lauzor de Dieu*, et traite en plusieurs chapitres de la vertu de la prière (v. 13213), des causes qui troublent la prière (v. 13301), de la prière adressée aux saints (v. 13389), des heures où il faut prier (v. 13451), de la manière de prier (v. 13529), du lieu où l'on doit prier (v. 13655). Dans ce chapitre Matfré enseigne qu'on peut prier aussi utilement chez soi que dans une église. On peut faire de son cœur le vrai temple de Dieu, qu'il n'est pas besoin d'aller chercher ailleurs. C'est vainement qu'on ira musser chez les frères Mineurs et bayer chez les Prêcheurs, que l'on visitera les sanctuaires de saint Meen ou de saint Marius¹, de saint Jacques ou de Rome : "On ne trouvera pas Dieu si on ne l'a pas en soi." Il va plus loin encore et affirme que chaque vrai croyant a en soi la sainte Église, "car la sainte Église romaine n'est autre chose que la congrégation des fidèles qui croient en Jésus-Christ" et en ses enseignements Donc nous sommes l'Église lui et moi. Prêtres, "abbés, évêques, archevêques ne le sont pas plus qu'un fidèle chrétien vivant dans le siècle, et celui-ci en a une plus grande part si sa vie est plus pure L'Église n'est pas close de murailles ; elle est close du Saint-Esprit." Matfré approuve cependant qu'on aille à l'église pour entendre la messe et la parole divine ; mais il tient que c'est l'homme saint qui sanctifie le lieu, et non le lieu qui purifie l'homme (v. 13824).

Matfré donne plusieurs formules de prières d'un caractère général adressées à Dieu, à chacune des trois personnes de la Trinité en particulier, à la Vierge, aux anges, aux saints. Pour ces derniers il n'y en a qu'une, où figure le nom de saint Jean-Baptiste ; mais la rubrique nous avertit qu'elle peut servir pour tous les saints et pour toutes les saintes du Paradis, en changeant le nom (v. 14474). Matfré ne s'en tient pas là : il insère encore toute une série de prières pour les diverses circonstances de la vie et termine par le *Pater*, suivi d'une longue exposition (v. 14557), et par un acte de foi (v. 15500).

Matfré range la pénitence au nombre des façons de manifester à Dieu son amour ; ce qu'il appelle *far d'amor senhal*. Il traitera donc fort longuement de la pénitence (v. 15686), de la contrition (v. 15700) et des moyens d'exciter le repentir des fautes qu'on a commises. Entre ces moyens il en est un que Matfré indique : la pensée des peines de l'enfer (v. 15926). Ces peines sont ici au nombre de dix, à savoir : (1) le feu, (2) le froid, (3) la puanteur, (4) les vers qui dévorent les pécheurs, (5) les verges, (6) les ténèbres, (7) l'horreur que les pécheurs éprouvent en voyant leurs péchés, (8) la vue des diables, (9) les chaînes ardentes, (10) la faim et la soif. C'est, à peu de chose près, la série des peines dans l'*Elucidarium* attribué à Honoré d'Autun (III. 4) : (1) *ignis*, (2) *frigus*, (3) *vermes*, (4) *factor*, (5) *flagra*, (6) *tenebrae*, (7) *confusio peccatorum*, (8) *visio demonum et draconum*, (9) *ignea vincula*. On voit que la différence consiste dans l'interversion des nos 3 et 4 et

¹ "De sang Men o de sang Mari" (v. 13730). Saint Meen ou saint Mein (*S. Mevennus*), abbé de Gaël, a donné son nom à une commune du canton de Saint-Meen, Ille-et-Vilaine. Sa vie a été publiée dans les *Analecta Bollandiana*, III (1884), 141. Plusieurs lieux de pèlerinage ont été institués en son honneur : à Saint-Meen, à Lasse (Maine-et-Loire), à Attigny (Ardennes), à Oullins (Rhône), à Hattenville (Seine-Inférieure).—Saint Marius, solitaire à Mauriac, vénéré en plusieurs lieux d'Auvergne ; voir *AA. SS.*, jun. II. 112 (8 juin).

dans l'addition chez Matfré du n° 10¹. Les vices punis par chacun de ces tourments sont les mêmes de part et d'autre. La dixième peine (faim et soif) qui manque dans l'*Elucidarium* est réservée par Matfré aux gourmands. Ces châtimens, comme on le voit, n'ont aucun rapport avec ceux de l'enfer de Dante.

C'est encore avec l'intention d'exciter l'horreur du péché que notre auteur fait une effrayante description du jugement dernier et des signes qui le précéderont. Les traits principaux de la description sont empruntés à un ouvrage évidemment apocryphe qu'on attribuait à saint Jérôme et qui a été résumé par Pierre le Mangeur dans l'*Historia evangelica*, ch. CXXI, en un passage souvent cité qui commence par ces mots: *Hieronymus autem in annalibus Hebraeorum invenit signa quindecim ante diem iudicii*. Matfré cite en effet saint Jérôme. "Saint Jérôme dit: Mon cœur tremble et frémit lorsque je pense "au son du cor que l'ange doit faire entendre en ce jour" (v. 16166-16169). Mais jusqu'à présent cet ouvrage n'a pas été retrouvé².

De la pénitence et de la contrition Matfré passe à la confession (v. 16481) et au péché, sujet qu'il développe longuement. Il y a trois classes de péchés: véniels, criminels, mortels. Les péchés criminels sont les crimes ou délits que poursuivent les tribunaux (v. 16902) quand ils en ont connaissance: l'hérésie, le péché contre nature, l'assassinat, l'inceste, l'adultère, le vol avec effraction dans une église, le faux témoignage, l'usure. Entre les péchés mortels l'auteur distingue les sept péchés capitaux (v. 16936), à chacun desquels il consacre un chapitre; puis, se plaçant à un tout autre point de vue, il indique avec grand détail quels sont les péchés les plus habituels dans chacune des conditions de l'humanité. Nous avons donc ici une sorte d'examen de conscience à l'usage des "em-pereurs et autres grands princes du monde" (v. 17268), des "seigneurs portant bannière" (v. 17432), des simples chevaliers et hommes d'armes (v. 17476), des avocats (v. 17518), des médecins (v. 17698), des bourgeois (v. 17822), des marchands (v. 17886), des conseillers, tuteurs, curateurs (v. 18012), des ouvriers et journaliers (v. 18180), des laboureurs (v. 18250), des aubergistes (v. 18302), des joueurs (v. 18366), des jongleurs (v. 18426) et enfin des femmes (v. 18498). Cette partie est probablement celle où l'auteur a montré le plus d'originalité, bien qu'il affirme en avoir pris la matière dans les livres des Sentences, dans le Décret de Gratien et dans la Somme de Henri de Suse (v. 17244). On y trouve beaucoup de traits recueillis de première main et qui ne seraient pas déplacés dans un tableau des diverses classes de la société à la fin du XIII^e siècle. C'est ainsi que Matfré reproche aux princes d'altérer les monnaies; aux seigneurs, de se refuser à payer ce qu'ils ont acheté; aux chevaliers, de courir les tournois; aux avocats, de faire usage d'actes

¹ Ce qui autorise, malgré ces différences, le rapprochement avec l'*Elucidarium*, c'est qu'ailleurs la série des châtimens est tout autre. Ainsi, dans l'une des rédactions de la vision apocryphe de saint Paul, les peines sont au nombre de sept, rangées dans cet ordre: "Prima nix, secunda glacies, tertia ignis, quarta sanguis, quinta serpens, sexta fulgur, "septima fetor." H. Brandes, "Visio S. Pauli," *ein Beitrag zur Visionsliteratur* (Halle, 1885), p. 75.

² Il existe dans les diverses littératures du moyen âge un grand nombre de compositions en vers ou en prose sur les quinze signes qui doivent précéder le jugement dernier, et dans presque toutes est invoqué le témoignage de saint Jérôme. Ces compositions ont été plus d'une fois étudiées et comparées, mais on n'est pas arrivé à découvrir le texte latin, attribué à saint Jérôme, d'où elles dérivent et dont Pierre le Mangeur et quelques autres nous ont donné des résumés plus ou moins fidèles; voir Carolina Michaelis, dans l'*Archiv für das Studium der neueren Sprachen*, XLVI. 55; Nölle, dans Paul et Braune, *Beiträge zur Geschichte der deutschen Sprache*, VI. 444.

faux et de suborner des témoins, de corrompre les juges, de recevoir de l'argent des deux parties; aux médecins, de laisser mourir les gens sans confession, de partager avec les apothicaires le gain fait sur les médicaments qu'ils auront ordonnés; aux bourgeois, de vivre dans l'oisiveté et de courir les filles; aux marchands, de majorer leurs prix lorsqu'ils ne sont pas payés comptant, de ne pas fournir la marchandise conforme à l'échantillon, d'affermir les péages et gabelles, et d'en profiter pour augmenter les droits; aux aubergistes, de mettre l'avoine dans des auges trouées par le bas, et d'entretenir des filles dans leurs hôtels pour attirer les voyageurs, etc.

Avec ce long traité de la confession se termine la partie du poème consacrée à l'amour de Dieu. L'auteur aborde ensuite l'amour du prochain (v. 19230-20087). Sa doctrine est tirée de saint Augustin (v. 19406, 19429, 19481, 19498), ses exemples sont empruntés au Nouveau Testament. Ce qu'il y a de plus caractéristique dans son exposé, c'est la comparaison qu'il établit entre l'amour que nous devons à notre prochain et celui que les membres du corps ont les uns pour les autres (v. 19705-19795).

Dans la figure de l'arbre d'amour on voit sortir de l'amour de Dieu et du prochain l'arbre "de vie pardurable," qui est proprement une des branches de l'arbre d'amour. L'auteur, complétant son exposition allégorique du commencement, nous fait remarquer que les fleurs de cet arbre ou de cette branche de vie sont bleues, "car le bleu est une "couleur honnête" (v. 20163), et que les feuilles sont vertes, pour montrer leur vitalité, car les vertus qui sont inscrites sur chacune d'elles nous font vivre. Ces vertus, nous l'avons vu plus haut, ce sont les trois vertus théologiques, les quatre vertus cardinales, les sept dons du Saint-Esprit. La matière est abondante assurément. Elle avait été maintes fois traitée en latin et en langue vulgaire, et Matfré ne devait pas être en peine de la développer à nouveau. C'est ce qu'il n'a pas fait. Il commence par les vertus théologiques, la foi, l'espérance et la charité; mais la première de ces vertus l'entraîne en une si longue exposition que, soit fatigue, soit crainte de donner à son ouvrage une trop grande étendue, il s'est abstenu de traiter des deux autres, et n'a même pas mentionné les vertus cardinales et les dons du Saint-Esprit. Son exposé de la foi catholique consiste essentiellement en une longue explication des articles du *Credo*, explication d'ailleurs incomplète, car elle s'arrête au huitième des douze articles dont se compose le symbole des apôtres. Il se borne à mentionner (v. 20877 et suiv.) le symbole de Nicée, qu'il appelle le *Credo major*, et le symbole de saint Athanase (*Quicumque vult salvus esse*). Il accepte la tradition selon laquelle chacun des douze apôtres aurait, à tour de rôle, prononcé un des articles du *Credo*¹. Certains articles lui fournissent la matière de longues dissertations théologiques, notamment le troisième, placé dans la bouche de saint Jacques: "Qui a été conçu du Saint-Esprit, et est né de la vierge Marie." Toute l'histoire du Christ, jusqu'à la passion exclusivement, avec la naissance de saint Jean-Baptiste comme prologue, est exposée et commentée en plus de dix-huit cents vers (v. 21100-22921). A propos du quatrième article, dit par saint Jean: "Qui a souffert sous Ponce Pilate, a été crucifié, est mort et "enseveli," Matfré conte la passion (v. 22928-24786). Le cinquième article, attribué à saint Thomas: "Est descendu aux enfers, est ressuscité le troisième jour," lui fournit l'occasion d'expliquer que l'enfer se divise en quatre parties: 1° l'enfer le plus bas, où sont les pécheurs condamnés aux tourments éternels; 2° un lieu destiné aux enfants morts sans baptême; 3° le purgatoire; 4° l'enfer supérieur où les justes morts avant la venue du Christ attendaient que le Sauveur vint les délivrer. Puis Matfré reprend l'histoire de

¹ On sait que cette tradition remonte au VI^e siècle; voir Michel Nicolas, *Le symbole des Apôtres*, p. 40.

Jésus, depuis sa résurrection jusqu'à sa dernière apparition. Les articles sixième et septième donnent lieu à un court exposé sur l'Ascension et sur le jugement dernier (v. 25256-25358). En revanche, le huitième, "Je crois au Saint-Esprit," est expliqué plus longuement. L'auteur traite d'abord de la descente du Saint-Esprit sur les apôtres, puis, à ce propos, il parle du Saint-Esprit considéré comme source de tout amour, et de l'amour de Dieu et du prochain qui constitue proprement la charité. Les derniers articles du *Credo* ne sont pas même mentionnés, et cette partie du *Breviari* se termine par quelques vers où l'auteur annonce qu'il montrera "dans le traité suivant" comment les apôtres, les martyrs et les confesseurs sont entrés dans l'amour de Dieu et ont gagné la vie éternelle (v. 26044 et suiv.).

The present copy begins on f. 1 a with a rubric :

Lo maestre prega nostre senyor que li do gracia de be a dir e d'l'a obra acomplir. amen.

Text begins :

Per so cascu lo seyn e lentemmet el saber e la subtilitat el engiyn.

The next sections are :

- f. 2. Assi comensa la materia de la *gracia dei*¹ en general.
Sapien tots aquels qui son feels amadors.
- f. 3. Aquest tractat es de la natura de les propietats de la *gracia dei*¹.
- f. 3 b. Les exposicions de les propietats dites de la *gracia dei*¹.
- f. 4 b. Lentemmet de la *gracia dei romançat*¹.

The general course of the poem is sufficiently indicated in the notice of M. Paul Meyer. The Catalan version follows it closely, as it seems, down to the account of the eighth article of the Creed (the belief in the Holy Ghost).

The two last sections of the text deal with this topic. Their rubrics are :

En qual manera Ihesu crist ans de la sua passio hauia promes lo
sant espirit a sos dexebles f. 254

and

Sermon del aueniment del sant espirit e per qual raxon fo trames
en aytal guisa 254 b

At the end of this (f. 259) as in the poem there is a promise to tell how the apostles, martyrs and other saints gained the joys of heaven. But the text ends on the same page :

E hauras ab ells ensemps gloria e benauuyranca sens fi ab aquell qui uiu e regna
sus al cel. per infinita secula seculorum. Amen.

This corresponds to about ll. 26044 sqq. of the poem.

¹ These words are re-written, probably replacing *amor*.

The original poem goes on to tell the stories of SS. Andrew, John Evangelist and Thomas, the last two being unfinished. It then returns abruptly to the consideration of the Tree of Love, and in particular the love of man and woman. This subject, which he embodies in what he calls the "dangerous Treatise," extends to l. 34539 and is followed by a short disquisition on the love of children. M. Meyer inclines to think the poem unfinished.

Some leaves may perhaps be wanting at the beginning of this copy, containing a list of chapters and the like. The name of the author does not occur in the version, as it does in the original poem.

The hand-writing of the manuscript shows no obvious change throughout. It is always clear, large and black and has an Italian aspect. The quality of the vellum also suggests Italian influence, and so does the presence of the gold studs which are so conspicuous a part of the ornament. In some cases (e.g. on ff. 103, 192 etc.) these studs have been left ungilded.

The pictures, with the exception of the first, show very great uniformity of conception and colouring. Towards the end of the book, as will be seen, there has been some unfortunate colouring added, but here too the designs seem to be unmistakably the work of the same artist as the rest. In the first picture and indeed in all the decorations of f. 1 (with the exception of the backgrounds) there seems to me to be a different artist at work, and I think he may have been an Italian.

Two pages of this copy, ff. 109 *b* and 224, have been reproduced in heliogravure for the *École des Chartes* (nos. 355 A and 355 B of the series of heliogravures): and in the pamphlet mentioned above there are reduced facsimiles of ff. 7 (Tree of Love), 16 (Trinity), 39 *b* (Orders of Angels), 43 (Devils), 72 sqq. (Months) and 173 *b* (Last Judgment)

A list of the pictures, with brief descriptive notes, follows :

f. 1. Full border, the only one in the book in Italian style. The lower bar is broader than the rest and has a ground of pink, hatched in lozenge-form with double lines, each lozenge containing a cross in fluid gold, with dots in the angles. This ground occurs in almost every picture and may conveniently be denoted at first by a symbol, *a*. The colour of the ground is most commonly pink or salmon colour, but is fairly often blue or green. In the centre of the bar is a similar ground with blue instead of pink enclosing a plain shield in burnished gold. Similar shields are in the upper and right bars.

On *L.* of this are a monkey and a stag couchant facing *R.* On *R.* a blackish lion couchant facing *L.*, a rabbit or hare under its right fore paw.

The top bar has an octofoil at each end containing half-lengths of (*L.*) Michael, red cross on shield, and bannered lance, (*R.*) Peter with keys and book. On the bar are a pea-hen and peacock.

The *R.* bar has two octofoils, one with gold shield, and the other with an angel half-length.

The *L.* bar is partly composed of the tail (burnished gold) of the initial. Around this border (which breaks out into conventional foliage) and between the columns of text are many studs of burnished gold, some of which have excrescences in colour: there are also on *R.* a goldfinch and a quail.

The miniature before the text (ground *a*) represents the author, bearded, in blue mantle with green lining over pink robe, kneeling among rocks and trees facing *R.* and praying to Christ appearing with gold orb in a blue cloud.

The chapters have small decorative initials, in colour and burnished gold breaking out into foliage, with one or two gold studs about them. Small holes in the vellum occur in some of the earlier leaves.

7. Full-page painting of the Tree of Love (ground *a*: frame mainly blue) in pale colours, blue and red and pink dying into white, which are very characteristic of the principal artist, and do not appear on *f. 1.*

The arrangement is just that of the miniature facsimiled in the *Hist. Litt.* and explained by M. Meyer.

Of God.

12 *b.* Ground *a* (blue). Angel threatening with sword those who dispute overmuch on the secrets of God. There are two men seated on *L.* one with a book: Christ stands on *R.*

16. The Trinity. Three human figures with one immense cross-nimbus and silver crown inscribed, *pater et filius et sanctus spiritus*. Each holds an open book inscribed, *Ego sum alpha et ho*. Their feet are on the backs of two nude crouching figures.

34. Deus posa natura e uigor de ben en totes creatures. God gives power for good to all. Christ with book. A man kneels to him, trees, beasts, birds on *R.*: a censuring angel flies down. Ground *a*.

Of Angels and Devils.

38 *b.* Offices of the Angels. Four small pictures, one at the bottom of col. 1, the others filling col. 2.

a. Man between good angel who says *se be e no mal* and devil who says *se mal e no be*.

b. Angel presents man's prayer (*Pater noster*) to Christ. Devil on *R.*

c. Comforts a seated man in trouble, saying *Ages en deu esperança*. God above.

d. Performs the commandment of God. The Annunciation.

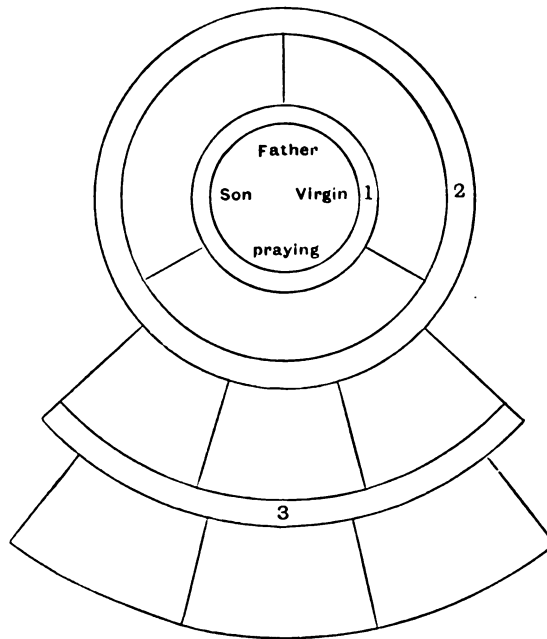
In *a* and *c* we have for the first time small red rosettes or quatrefoils occurring on the (blue) background. These are frequent in the later pictures.

39. Full-page in two compartments, ground *a*, green above and blue below.

Above, the angel brings food (jug and cake of bread) to the holy man (Elijah, kneeling on *L.*).

Below, the angel carries to paradise the soul of the holy man. He lies (in blue, on yellow-brown bed) with joined hands. Two angels in air with soul in cloth. The devil retreats on *R.* with long hooked staff.

39 *b*. Full-page. A picture of the nine orders:



In each division six angels with arms raised.
The first hierarchy:
Cherubin, Seraphin,
Thrones.

In each division three angels.
The second hierarchy:
Dominations, Principality,
Powers.

In each division three angels.
The third hierarchy:
Virtues, Archangels,
Angels.

1. This circle surrounded by the *Sanctus*. 2. *Gloria in excelsis—hominibus* thrice.
3. *Salus deo nostro qui sedet super tronum et agno* thrice.

Within these divisions the ground is blue with gold stars: outside, it is ground *a*.

43. Full-page, in three tiers. *Of Devils*:

a. Fall of the angels. God throned on *L*. Fight in air. Fall into Hell mouth.

b. Three compartments. 1. A throned devil sends forth two others. 2. Temptation to lust: a woman and man embrace, devil on *L*. 3. Temptation to avarice: a devil pours a bag of money into the robe of a crowned woman.

c. Three compartments. 1. Temptation to robbery. A soldier stripping the cloak from an imploring youth and girl on *L*. and threatening with dagger: devil on *R*. 2. Temptation to wrath. Two men, armed, quarrelling; devil on *L*. 3. Three people in a ship, devils on stern and mast causing a tempest.

Cosmography.

44. Diagram of the sphere, the dimensions of circumference and diameter inscribed on it. Two angels at top *L*. and bottom *R*. hold handles (of the poles) by which it is turned.

Blue quatrefoils on a peculiar purplish ground occur.

45 sqq. Signs of the Zodiac on rosetted and hatched grounds, viz.

45. Aries.

45 *b*. Taurus. Gemini (two men with swords and targets fighting). Cancer.

46. Leo. Virgo (crowned, holds wreath, lily pot on *L*.). Libra held by a man.

46 *b*. Scorpius. Sagittarius (centaur shooting backwards to *R*.).

47. Capricorn, a unicorn with fish's tail.
 Aquarius, youth holding one jar and emptying another.
 Pisces in saltire, their heads in the water.
- 47 *b.* Almost full-page. The same signs arranged in a wheel of twelve compartments, and legends showing when the Sun enters each.
- 48 *b.* Full-page diagram (rosetted grounds and ground *a* external) of the sphere, inscribed with the poles, cardinal points, twelve signs, and course of the Sun.
- 50 *b* sqq. The Planets on hatched and rosetted grounds, some of them have got transposed, viz.
- 50 *b.* Saturn, old with sickle.
 Jupiter, a female, robed, full-face. Should be the Moon.
51. Mars with raised sword.
52. Diagram of eclipse of the Sun, in colour.
- 52 *b.* Venus mounted on white horse, face to the tail. The heads of three more white horses are seen behind her to *R.* and *L.* Should be Jupiter.
53. Mercury swimming in green and blue water. Should be Venus. Comp. f. 69 *b.*
- 53 *b.* The Moon, a youth with winged feet holding a short staff, a cock by him on *R.* Evidently should be Mercury.
54. Diagram of eclipse of the Moon, in colour.
- 54 *b.* Three-quarters of the page. Diagram in fine colour, showing the course of the Moon.
- 55 *b.* *De astre e de desastre.* A maid facing *R.* holding a wreath.
62. Diagram showing the earth standing out of the water like a mound.
63. Diagram of the earth with circumference and diameter inscribed.
64. Diagram of the fifteen precious stones, three rows of coloured discs surrounded with pen-work in red and blue.
65. Full-page diagram of the Ptolemaic system, in blue concentric circles held by four angels. Rosetted ground externally.
- 66 *b.* Full-page diagram showing the eight principal and eight "collateral" winds. There are heads in medallions in a blue circle with red lines on a white ground within, showing their directions. The four cardinal winds are crowned: some others have caps. They are finely painted.
69. Diagram (without ground or frame) of three interlaced circles to show the length of day and night at various seasons.
- 69 *b.* Three-quarters of page. Medallions of the seven planets set round a wheel, the Sun a woman with a flower, Venus swimming, Mercury with staff, the Moon a woman, Saturn with sickle, Jupiter a youth girl with sword, with long-tailed sleeves, Mars a soldier with sword and targe.
71. Half-page. Figures of the Seasons in a wheel, their feet on the globe in *C.* Summer at top is a woman, Autumn (*L.*) and the rest are men: all are in pale pink.
- 72 sqq. The Months.
72. *Jan.* Woman, two-faced, seated, holding a key in each hand.
Feb. Seated, stirring pot on fire, a hare hangs on a bar above.
- 72 *b.* *Mar.* Man prunes vine(?).
Apr. Youth with flowers in each hand.
May. Youth on horse, hawk on hand.
73. *June.* Man reaping.

July. Man threshing, dog sits on *R.*

Aug. Two men beating at a cask with mallets.

73 *b.* *Sept.* Woman with knife and basket kneels gathering grapes, man in cask on *R.*

Oct. Man sowing.

74. *Nov.* Man beats oak on *L.*: two swine feed.

Dec. Man clubbing a pig, woman kneels on *L.* with basin.

Of Man.

76. Full-page. A wheel showing the Six Ages of the World. In *C.* an angel with outspread arms as controlling the changes of the ages. The six ages are represented by six scenes, beginning left of top and going to *L.*

a. The Expulsion.

b. Noah holding a dead bird or beast (like a kangaroo) by the feet and a branch of a vine.

c. The sacrifice of Isaac.

d. Moses (and Aaron: or Moses twice over) holding the inscribed Tables.

e. Solomon throned pointing to a calf (idol) in a shrine on *L.*

f. The Virgin and Child throned: a priest at altar elevating the Host.

86. Creation of Eve. Christ on *R.*

87. Eve on *R.* with apple, the serpent encircling the tree.

The Fall. Adam on *L.*

87 *b.* The Conviction. Christ on *R.*

88. The Expulsion. Angel on *R.*

98 *b.* Moses kneels on *L.* with cusped nimbus. God in upper *R.* corner hands him the Commandments inscribed in red on large labels.

99. The Jews in long-tailed hoods (three on *L.*) adore the Calf on a pedestal on *R.*: arches above.

109 *b.* The works of Mercy. Eight miniatures occupying nearly all the page, arranged in two columns:

L. 1. The good man with inscribed label exhorts a man (on *R.* in tunic and cloak, with sword) to repentance. The latter holds his hand to his face.

2. Feeding the hungry. Two cripples on *L.* A man on *R.* brings a bottle of wine and cakes of bread.

3. Sheltering the poor. He welcomes a cripple: two other men on *R.*

4. Clothing the naked, putting a sleeved garment upon a man on *R.*

R. 5. Visiting the sick, who lies in bed nude except for a cap. The good man has a scroll: *fe axi con bon crestian | deu fer. confessa e | conbrega.*

6. Visiting the prisoners. He sits on *L.* In an arched barred opening in a building on *R.* is a man with crossed hands. The label is: *Ages en deu bona esperanca.*

7. Burying the dead. He casts earth from shovel on the corpse. Priest in cope with asperge, and cross-bearer, on *L.*

8. He lies dead on a bed: an iron-bound box at the foot on *R.* Two angels bear up his soul.

124. The Virgin (crowned) and Child throned: on either side kneels an angel with a candle.

Prophecies of the Messiah.

124 *b.* The Serpent cursed. Christ on *L.* with label:

Jemõra te fara tempesta. tal qu el trencera la testa.

The Serpent in *C.* in air head down and mouth open.

The Virgin crowned and Child on *R.*

125. Moses with cusped (or polygonal) nimbus and book. The Burning Bush on *R.* A hand out of a cloud above holds a sickle.

In subsequent pictures the prophets have polygonal nimbi.

126 *b.* Aaron's rod. Aaron in shrine on *L.* with blank scroll. Moses on *R.* places the flowering rod on an altar.

127. The Virgin crowned on *L.* with book. Ezekiel in *C.* with inscribed scroll: *esta porta non sobriua. ne homi per ella non passara. mas deus se nes fallir deu per ella.* Christ beardless passes through the (closed) door on *R.*

Isaiah with scroll; *Veus que uerge concebra. E enfantara fill.*

127 *b.* Isaiah with scroll: *Infant es nat a nos etc.*

The Blindness of the Jews.

130 sqq. In a series of pairs of pictures. First a prophet with polygonal nimbus, holding a scroll, then a Jew reading a book or scroll, and one or two devils blinding him by covering his eyes or drawing his hood over them. Each of these pictures has a rubric: *Lo iueu ençegat no enten la prophecia* (or words to that effect). "The blinded Jew does not understand the prophecy." Besides these pictures we have in a coloured frame the text of each prophecy written very neatly in *Hebrew* probably by a Jewish hand. There are no vowel-points. The prophecies are also given in Latin in the text as well as in Catalan.

The prophecies are as follows:

130. Curse of the Serpent. *Inimicicias ponam etc. Gen. iii.*

The Burning Bush.

130 *b.* Aaron's rod.

131. The Closed Door. *Ezek. xliv.*

131 *b.* *Egredietur virga. Isa. xi.*

Ecce concipiet. Isa. vii.

132. *Puer natus est. Isa. ix.*

Effundam super uos aquam mundam. Ezek. xxxvi.

132 *b.* *Non auferetur sceptrum de iuda. Gen. xlix.*

133. *Post ebdomas lxii occidetur Christus. Dan. ix.*

Quod non noceat christianis si iudei eis maledicant. Mittam in uos egestatem;

Mal. ii.

Maledicent illi et tu benedices. Ps. cviii.

Twenty-two pictures in all.

134. Three-quarters of page. Genealogy of Christ.

He sits in *C.* at bottom. The picture is filled with inscribed medallions containing heads of the Holy Family, Anne's three husbands, Zacharias and Elizabeth, their children and six Apostles. In the upper *R.* corner is Christ blessing facing *L.* and Abraham kneeling behind Him.

141 *b.* The Virgin lies dead on a bed. In *C.* Christ holds her soul. By Him an angel.

On *L.* Peter with keys. On *R.* Paul with sword.

Coronation of the Virgin (Christ on *L.*). Two angels *R.* and *L.*

166 *b.* Absolution. A young priest in blue with skull cap, sits in wooden chair on *L.* touching the head of a kneeling penitent on *R.*

167 *b.* The Scourging of Christ.

168. Christ on the Cross. His side pierced by Longinus. Soldiers on *L.* and *R.*

168 *b*. A nude man lies in bed dying. He sees two devils at his feet on *R*. A group of people at his head.

169. Weighing of Souls. Two nude figures in the balances. Michael, who holds them, thrusts with spear at a devil on *R*.

Of the Ten Pains of Hell.

These pictures have black grounds. The figures of men and women are nude, washed with pink: the devils washed with green.

Each scene gives a group of three figures in Hell mouth and one or two devils tormenting them.

169. The fire of Hell: no fire is visible.

169 *b*. Cold. Snow falls on them.

Shame. They cover their faces.

They are bitten by snakes and toads.

170. They are beaten.

They are in darkness.

They see the devils.

170 *b*. Their necks are chained together.

They gnaw their hands for hunger.

173 *b*. The Last Judgment: in three tiers:

a. The Judge. Angels with instruments of the Passion and angels blowing trumpets.

b. The Judge. The dead rising on *L*. and *R*.

c. Angel crowning the blessed. Angel driving the lost into Hell mouth.

198 *b*. Christ teaching His disciples, who are seated on the ground on *R*.

On the Creed.

The painting of the following series of pictures has been done in part by a rough and unskilled hand. The backgrounds and compositions are throughout, as it appears, uniform with the rest of the book, but the colouring, though following the same lines, has been badly done. At one point the draperies, instead of being left white in the high lights, are thickly covered with paint. The pictures in which this has been done are marked with an asterisk. Another noticeable point is that the grounds on which the figures stand have been roughly dabbled with strokes of colour.

214 *b*. The angel appears to Zacharias, beardless, kneeling before an altar with a cross on it.

215. Annunciation. Lily-pot in *C*. Gabriel on *L*.

215 *b*. Visitation. A man on *L*., a woman on *R*.

219. Nativity. Joseph on *L*. Nimbed woman (Anastasia?) kneels on *R*. Angel and two shepherds. Purple rocks.

219 *b*. Circumcision, not taking place at an altar. Joseph with polygonal nimbus, and nimbed woman, on *L*.

The three kings riding to *R*. Star on *R*.

220. Adoration of the kings. The Child holds a scroll.

220 *b*. The Presentation. Joseph with cusped nimbus on *L*. The Virgin kneels.

The Flight into Egypt. Joseph, nimbed as before, follows on *L*.

221. Massacre of the Innocents. Herod throned in *C*. above.

221 *b*. The Child stands on a table on *L*. holding a book. Three doctors sit and stand on *R*. with scroll.

The Virgin takes the Child's hand to lead Him home. Joseph on *R*.

222. John Baptist on rock addresses three men seated on *R*.

222 *b.* John Baptist in skin and mantle holds a staff with a disc at top bearing the *Agnus Dei*.

Baptism of Christ. John on *L.* Dove in *C.* Angel with seamless coat on *R.*

223. Christ seated on rock with book. Devil on *R.*

223 *b.* Andrew and Peter (nimbed) in ship. Christ on the shore on *R.* calls them.

224. The Feast of Cana. Christ on *L.* at end of table: Peter at the corner, then the Virgin crowned and nimbed, another apostle, the bride crowned and bridegroom.

A series of pictures of Christ's miracles occupying 3½ columns without text, but with rubrics. In each case one or two apostles with books are present.

224. Healing Peter's wife's mother. He stands beyond the bed between Peter with key and Paul with sword.

Healing a leper who carries a clapper and bowl.

224 *b.* Col. 1. Healing a lunatic. A man with hand to head.

Healing a cripple on two crutches.

[Erased rubric and blank space.]

Col. 2. Healing a paralytic who stands holding out his powerless hands.

Healing a maimed man who holds out distorted hands.

Healing a dumb man standing on *R.*

225. 'I. C. sana les orats,' a man with his arms confined by a pair of manacles on a straight bar just below the elbows.

Heals a deaf man who kneels making signs.

Heals a demoniac. A green devil issues from a kneeling man's mouth.

225 *b.* Col. 1. A paralytic carries off his bed on *R.*

Lazarus stands in the tomb. An apostle helps him. Mary kneels to Christ.

The woman with the issue touches His garment: a man beside her.

Col. 2. Christ sleeps with hand to face. Two apostles with Him in a ship on rough water.

226. The demoniac of Gadara kneels to Him: behind, demons fly upon swine which run into water on *R.* Trees badly coloured.

226 *b.* Two groups of Christ and Apostles. He teaches them to pray.

227 *b.* Soldier hands the head of John Baptist to Salome crowned, with charger, on *L.* The headless body leans out of tower on *R.*

228. The feeding of the 5000. Apostles carry fish and bread.

Christ gives the keys to Peter.

With quire 23 begins the bad painting mentioned above and continues until further notice.

229. *The Transfiguration. Christ is a small figure. Moses and Elias (half-lengths) have polygonal nimbi.

*Healing of the demoniac boy, behind whom on *R.* is his mother.

230. *Lazarus steps out of tomb. Martha and Mary bow to Christ on *L.*

231. *Entry into Jerusalem. The ass is white and a white foal runs beside it.

*Cleansing the Temple, crowd driven out: gate with apostles in it on *L.*

Pale colour again.

232 *b.* Washing of Feet.

Priests hand money to Judas on *R.*

233. The Last Supper. Judas kneeling on the near side of the table puts his hand in the dish. Christ holds a gold disc.

- 233 *b.* The Agony. An angel brings a cup to Christ.
Bad painting resumed.
234. *The Betrayal. Peter and Malchus, and Apostles fleeing, on *L.*
235. *Christ seated, a napkin over His face. Men on each side mock. One is in blue with a white chasuble-like garment.
*The Denial of Peter. Cock in *C.* Maid and men on *L.* Peter on *R.*
- 235 *b.* *Christ before Pilate, who is in robes, not armour, with sword.
*Judas hanging on a gibbet.
Pale colour resumed.
236. Christ before Herod, who is in tight tunic and hose.
237. Pilate washes his hands. Christ on *L.*
Christ scourged by two men.
- 237 *b.* Christ seated crowned with thorns. The crown pressed on His head by men with staves.
Bearing the Cross: a trumpeter precedes. The thieves in linen drawers follow.
238. Bad painting resumed.
*Christ on the Cross, the Virgin and soldiers on *L.* John and another on *R.*
*Christ on the Cross, with the thieves. The Virgin and John seated on the ground.
*Four soldiers, three of them casting lots, apparently by drawing straws.
239. *Christ on the Cross, the Virgin and nimbed women on *L.* John on *R.*
- 239 *b.* *Christ on the Cross with the thieves, His side pierced. Longinus with crossed arms. Soldiers on *R.* break the legs of a thief.
*Pietà, in front of the Cross: the Virgin, John, three nimbed women and Joseph with polygonal nimbus.
*The Entombment. The Virgin kisses the Body: one of the women in *C.* laments with raised arms. Joseph on *R.* nimbed as before.
249. Pale colours. Dark purple grounds. Picture of the "Four kinds of Hell." Christ delivers the souls of Adam and Eve from Hell mouth.
Infern de porgatori. Three souls, chained, in Hell mouth.
Infern dels enfans qui moren sens bapisme. Three youthful souls in Hell mouth.
Infern dels dampnats. Three souls in fire in Hell mouth.
250. The three Maries. The angel on *R.* seated on the tomb, a green-coped sarcophagus on slender columns.
Noli me tangere. Christ with resurrection-cross.
251. The Supper at Emmaus. Christ between the two disciples, who have broad hats.
- 251 *b.* Christ at table with Apostles. The fish and honeycomb before Him. Incredulity of Thomas. Apostles on *L.*
252. The appearance on the lake. Two Apostles in boat on *L.* Peter in the water. Christ on the shore.
253. The Ascension. The Virgin kneels on *L.* with one group of Apostles. The feet of Christ only seen. Two angels in air beside the mount. The marks of the feet are seen on it.
254. Pentecost. The Virgin seated high up among the Apostles, the Dove descends upon her head and red rays proceed from it to the Apostles on *L.* and *R.*

M. R. J.

XCVI. CHRONIQUES ABRÉGÉES DES ANCIENS ROIS ET DUCS
DE BOURGOGNE.

Formerly in the Library of M. Ambroise Firmin Didot (vol. I, no. 65 in the Didot Catalogue, 1878). M. Pawlowski has told me that M. Didot bought this volume from a man at Dijon who said it had been found walled up in a cupboard in a house in that city and that the miniatures were by Hugues de Tollens.

Vellum, $9\frac{1}{2} \times 6\frac{3}{8}$, ff. 15, c. 1500.

Binding. Faded velvet. Bronze corner-pieces and central boss; a single clasp, broken off. The corner-pieces have evidently been cut down and probably belonged to a larger volume.

The writing is very similar to that of two volumes belonging to the Dukes of Burgundy which is facsimiled in the 'Bibliothèque Prototypographique' of J. Barrois 1830, pp. 158 and 259. In the same volume, p. 317, among the books which were found to have belonged to the Libraries of the Dukes, although not mentioned in the catalogues of 1467 and 1487, we find the following:—"2241. Enseigne-mens des Princes de Bourgogne. Petit in-4° en vélin, vieille reliure, ornée de fleurs de lys et du chiffre de la maison de Bourgogne, fermoirs d'argent.—Entremêlé de miniatures au nombre de 11, et de feuilles écrites, qui contiennent la généalogie des anciens et des nouveaux ducs de Bourgogne, jusqu'en 1478." Compare with this the title of the present volume, borne on a scroll held by a dignified gentleman standing in a handsome library. "Sensuivent aulcunes croniques extraittes d'aulcuns anciens registres et aultres enseignemens d'anciens roix princes et pluisz saintes personnes issus de la tres noble et anchienne maisō de Bourgogne." The similarity of these titles and the fact that each volume contains 11 miniatures make it morally certain that they refer to two copies of the same book. If we can suppose the binding of this volume to have replaced that described in Barrois the two copies may be one and the same. At any rate no other copy seems now to be

known. A printed book is in Brunet (5th ed. 1865, vol. VI, col. 360) with a similar title "Chroniques des rois, duchy et comtes de Bourgogne depuis l'an XIII après la resurrection jusqu'en 1476," Lyon (vers 1510) in 4to. But there is no copy in the British Museum or the Bibliothèque Nationale and I have been unable to find a copy. As to the nature of the text and miniatures M. Pawlowski has the following not unreasonable ideas:

A quelle école appartient l'artiste qui a exécuté ces belles peintures? On ne peut, à notre avis, le rattacher à l'école flamande. La simplicité dans la composition, la naïveté d'expression des figures et du style en général, enfin certains défauts caractéristiques le rapprochent de l'École française. Nous pensons que le miniaturiste était de la Bourgogne proprement dite, peut-être de Dijon même.

Reste à savoir pour qui a été fait ce somptueux manuscrit. Il faut d'abord remarquer qu'il a été conçu dans une idée politique. D'un bout à l'autre, le texte est un panégyrique exalté de la puissance et du grand rôle historique du duché de Bourgogne. L'auteur augmente le nombre de ses anciens souverains, l'appelle royaume, et ce n'est qu'en approchant des temps modernes, qu'il juge à propos de soutenir que c'est par l'effet de la haine et par trahison que ce titre fut changé en celui de duché. Bien que le manuscrit soit postérieur à la réunion de la Bourgogne au royaume de France, opérée par Louis XI, non-seulement notre chroniqueur ne parle point de ce grand fait historique, mais il affirme les droits des héritiers de Charles le Téméraire sur ce pays, et octroie au jeune Philippe, fils de Maximilien d'Autriche, le titre de duc de Bourgogne. *C'est donc une sorte de protestation contre l'annexion de ce duché*, et, comme telle, elle ne pouvait être adressée qu'à celui qui y était le plus directement intéressé. L'auteur enregistre la mort de Marie de Bourgogne (1481), et finit ainsi sa chronique (fol. 15 v^o): "Desdiz Maximilian "et Marie, duc d'Autriche et ducesse de Bourgogne, est descendy Phelippe, duc de "Bourgogne et conte de Flandres, leur seul fil, et n'auoit iceluy que trois ans et IX mois "au trespas de lad. feu Marie, sa mère." Le manuscrit ne doit donc pas être de beaucoup postérieur à cette date, et il est forcément antérieur au 16 février 1486, où Maximilien, qualifié ici *duc d'Autriche*, fut élu roi des Romains.

De tout ce qui précède, il résulte pour nous presque la certitude qu'il a été exécuté pour ce même Maximilien (depuis empereur Maximilien I^{er}): soit directement, soit qu'il lui ait été offert par quelque ardent légitimiste bourguignon de cette époque. On remarquera même que le portrait de ce prince, zélé protecteur des arts, est assez ressemblant.

The eleven pictures are as follows, each of them occupying two thirds of a page while a rich border of flowers, birds, &c. in the Flemish style fills up the lower portion. The style of painting is throughout somewhat rude.

1. f. 1 b. The recto of this page is blank. The verso contains the title which is inscribed in gold letters on a brown scroll the end of which is held by a stately gentleman with forked brown beard, probably the author or librarian. He stands in a richly ornamented chamber with handsome pillars and arches and the old arms of Burgundy supported by two lions on the left and several shelves filled with books on the right.

His costume consists of a dark blue garment surmounted by a long white robe with broad collar, cuffs, buttons and pattern-work of gold. His long hair is nearly hidden by the usual Burgundian head-drapery. He has the air of an old librarian or *garde des joyaux* of the house of Burgundy and was doubtless the author of the *chronique*.

2. f. 2. Opposite this frontispiece is the second miniature which contains three separate scenes of early Burgundian legend. On the left Trophimus, the first king of Burgundy, with his wife is baptized by S. Maximinus at Aix-en-Provence. Mary Magdalene stands by. She had converted the Queen at Marseilles. In the centre Stephen, the second legendary king of Burgundy, is represented setting out on a pilgrimage to Saint Victor of Marseilles to give thanks for his and his wife's escape from death. Before him is carried the cross of Saint Andrew which subsequently became the emblem of the Dukes of Burgundy. On the right Saint Mary Magdalene intercedes for the King and Queen who are represented rising from their sarcophagi. In this as in several of the subsequent pictures the architecture, the landscape and the grouping and costume of the figures attendant on the old king, produce a well-studied if somewhat rude and archaic effect.

3. f. 3. Chilperic, king of Burgundy, accompanied by four of his court, all long-haired and ugly, receives at the door of a church Saint Oyant and Saint Luxicine, who "furent disciples mons' saint Jehan evangeliste et apporterent l'appocalypse en Bourgogne." He founded for them the Abbey of Saint Oyant.

The gateway of the Church in this picture is almost identical with one represented in a copy of Josephus (nos. 5082 and 5083), at the Arsenal Library in Paris, evidently by the same artist (folio cccl, vol. 1).

The Josephus of the Arsenal was written for Philip, son of the Grand Bastard of Burgundy (whose book of Hours is no. 12 of my Library) and has in several places the arms of the Grand Bastard. It is in two huge folio volumes. In vol. I three of the miniatures are almost identical with three in the present volume, of course adapted to similar incidents in the History of the Jews. In vol. II that on f. ccxlix still more closely resembles f. 10v in the present volume.

4. f. 4b. The martyrdom of Saint Maurice in a compartment on the left. Maurice was nephew of Sigismund IV, King of Burgundy. The remaining three-quarters of the picture are occupied by the baptism of Clovis. The king, nude except for his crown and loin-cloth, kneels before the font. The Bishop anoints him with apparently very dirty water or oil. Queen Clothilda and courtiers look on. In the text we are told by the writer, evidently a good Burgundian, that Clothilda was a Christian before her husband, and that the Kings of Burgundy were Christians a long time before there was a Christian King in France.

5. f. 5b. Here we see the great battle in which Thierry, King of Burgundy, overthrew Lothaire, King of France. In the clouds an angel holds a naked sword. Thierry on a white horse contemplates with satisfaction a mass of dead and wounded Franks. Banners with St Andrew's cross. The reference is probably to the battle of Étampes which took place in 604 A.D.

6. f. 7b. Gerard of Roussillon, the hero of the old ballads, gains a victory over the French; the Abbey of Vezelay completed by Gerard is seen in the background. In the distance is seen a cortège with the body of the noble Magdalene.

7. f. 9b. Saint Bernard, with the monks of Citeaux, takes possession of the celebrated Abbey of Clairvaux. Below the picture we read the following three lines: Saint Bernard chaplain of the Virgin Mary and descended from the house of the Kings

of Burgundy etc. etc. The architecture of this picture is elaborate and may be based on some Church in Burgundy, not, however, I fear, Clairvaux.

8. f. 10 b. This represents the Emperor and Frederic Barbarossa, *frère de Boson roi de Bourgogne*, about to embark on his crusade. He wears a red mantle over his armour and has in his right hand a drawn sword and in his left a globe surmounted by a cross. He is leaving a palace followed by his barons. From a tower of the palace a trumpeter plays a martial air, the imperial eagle depicted on a gold ground on the flag attached to his trumpet. Over the door are the arms of Burgundy and the empire. The picture closely resembles the page of the Arsenal Josephus where Vespasian is departing for his campaign in Syria.

9. f. 13. Here Philip the Good, Duke of Burgundy, sits on his throne surrounded by the Knights of the Golden Fleece. On the steps of the throne lies a lion, on the left a negro caresses a white greyhound. The Duke has a sceptre and wears a red robe.

10. f. 14. A similar picture of Charles the Bold, who wears red trowsers, tucked into half-boots, and a gold figured robe. His white horse is waiting for him outside the palace door, with the Duke's arms attached to his clothing in front. Over twenty knights, courtiers, &c. wearing the order of the golden fleece are in attendance. In an adjoining room is a sideboard laden with plate, and there is a coat of arms of the Duke on a banner above. In the border below a woman plays on the guitar and a man on the bagpipes.

11. f. 15. In this picture Maximilian of Austria, gorgeously attired, gives a Knight's sword to Philip his son, a small boy behind whom stands Mary of Burgundy, daughter of Charles the Bold, surrounded by her ladies. Maximilian was afterwards Emperor of Germany, and his son Philip, by his marriage with "Jeanne la folle," daughter of Ferdinand and Isabella, became King of Castille and was father of Charles the Fifth.

Notwithstanding the remark of M. Pawlowski, quoted above, it cannot be claimed that the representations of the personages are likenesses.

It should be added that in the Library at Munich Cod. Gall. 9 a MS. of "Le Jouvencel de Jean de Bueil, miniatures by Al. Bening, 1486, writing by Jean de Kriekenborch of Ghent," strongly resembles the present volume in writing and illumination.

H. Y. T.

XCVII. BOCCACCIO. DES CLERES ET NOBLES FEMMES.

Bought of J. and J. Leighton. Aug. 22, 1901.

On vellum, $16\frac{1}{4} \times 11\frac{1}{2}$ in., 1 + 190 ff., 28 lines. French (Parisian). c. 1410. 2nd fo. of text begins *ble royne ay*.

Binding. Brown calf, French of the 17th century, with gold tooling. Many leaves are out of place, ff. 18 and 19 after f. 10, ff. 59, 60, 11, 12 after f. 53, ff. 62, 63, 58, 68, 69, 61, 54, 64-6 between ff. 56 and 57.

Provenance. On f. 4*b*, at the end of the table, is written *Ladmiral*, and on the final leaf f. 190 in the same large hand *dame sans per. a prigenq*. These entries are in the autograph of Admiral Prigent de Coëtivy, of whom some particulars are given in the description of his Book of Hours, MS. 85 in this collection. He died at the siege of Cherbourg in 1450, and possessed many fine books. I can find no other marks of ownership except a monogram resembling A G at the top of f. 190, and again on f. 53*b*.

Collation: 1^a 2^a 3^a (lacks 1-3, 6-8) 4^a (lacks 4) 5^a (lacks 3-8) 6^a (lacks 5, 8) 7^a (lacks 2) 8^a (all lacking) 9^a 10^a (lacks 3) 11^a (lacks 4, 5) 12^a (lacks 2, 3, 6, 7) 13^a (lacks 3, 4, 5, 6) 14^a (lacks 1, 2, 4, 5, 7, 8) 15^a (lacks 1, 4, 5, 8) 16^a (lacks 1, 2, 4, 5, 7, 8) 17^a 18^a (lacks 8) 19^a 20^a (lacks 1, 2) 21^a (lacks 3) 22^a (lacks 1, 8) 23^a 24^a (lacks 7) 25^a (lacks 4) 26^a (lacks 7) 27^a (lacks 5, 7, 8) 28^a (lacks 3) 29^a (lacks 4, 7), 30^a (lacks 6, 8) 31^a (lacks 3, 4, 5, 6, 7) 32^a (lacks 2, 5) 33^a (lacks 2, 5) 34^a (lacks 4) 35^a (lacks 1, 6, the last blank).

There are thus 80 leaves lacking from an original total of 270. On 57 of these there were pictures, leaving only 48 of the complete series of 105. Nevertheless this manuscript remains a priceless one, and the width of its margins, its almost immaculate condition and the brilliant splendour of the surviving miniatures make one utterly forgetful of the defects.

A copy of this work, MS. 9509 at Brussels, has on f. 165 the colophon: *Icy fine de iehan bocace le livre des femmes renommées*

translate de latin en francois en lan de grace mil CCCC et 1 acomply le XII^e iour de septembre sous le temps de tresnoble et trespuissant et redouble prince Charles VI^e roy de france et duc de normendie etc. The author of the very wordy and not too accurate translation is not named in any copy that I have seen. Boccaccio's preface is addressed to *Andrée de Accioroles de Florence comtesse de Hauteville*, but the word *Andrée* is misspelt *Audice* in the Brussels MS., as well as in the first rubric of a similar manuscript, Fr. 598, at the Bibliothèque Nationale, Paris¹. In the list of contents in this latter manuscript the first sentence is *Cy commence la premiere Rubriche ouquel est le proleme de lauteur qui parle comment il envoya son livre a tresnoble et excellent dame Jehanne la tresnoble royne de iherusalem et de secile*. This is a mistake. Boccaccio tells how he had thought of addressing the book to this queen, but finally decided to address it to *Andrée de Accioroles*. A careless reading of the prologue led not only to the above rubric in the Paris volume but to a picture of the queen receiving the book from Boccaccio in Mr Thompson's manuscript. The Brussels and Paris manuscripts just cited are of the very beginning of the fifteenth century; Fr. 598 was given to Jean Duke of Berry in 1404. Mr Thompson's, which is far finer than either of these, is a very little later in style. I see no reason why it should not be as early as 1410.

Writing. This is large and masterly, and unlike that of the MSS. above-mentioned is in a single column. It is set well away from the fold, and has outer and lower margins measuring $3\frac{1}{2}$ and $5\frac{1}{2}$ in. respectively. The lines are ruled with carmine ink.

The catchwords at the ends of the sections are in the same script as the text as far as f. 98, and are enclosed in a frame of thin lines. In the rest of the book they are in a less formal and slightly sloping hand, probably denoting a different scribe. The headings are in blue, a feature common to many books of this school and period, including the two copies of this work cited above and *Le livre des merveilles*, Fr. 2810 at the Bib. Nationale.

Paragraph-marks and line-endings. The text is written solid, the paragraphs being denoted by burnished gold marks on pink and blue panels patterned with white. The line-endings in the list of

¹ In the second rubric on f. 46 it is correctly given. The lady was Andreina Acciaiole, whose second husband was Bartolomeo of Capua, Count of Altavilla, near Naples.

contents and at the end of each article are strips of the same kind of ornament.

Initials and borders. Each story begins with a picture below which is a large and handsome blue or pink initial, with a filling of red and blue ivyleaves on a panel of burnished gold. Attached to the initials are delicate half-borders, consisting of gold ivyleaves interspersed with the insect-like leaves and the little pink and blue flowers characteristic of Parisian work of this period. A branch of the same nature, ending in a cornflower drawn in profile¹, covers the blue heading to every page.

This border-work is by several hands. (a) In the ten leaves of preliminary matter it is on a rather larger scale than in the rest of the book, and besides the small pink and blue four-petalled flowers other larger flowers are introduced; as well as long serrated leaves at the corners, of the kind that play so large a part in French border-decoration later in the fifteenth century. By this advanced hand are two half-borders on ff. 1 and 8, and one complete border on f. 5. They closely resemble the borders in the first volume of the famous Josephus, Français 247 at the Bibliothèque Nationale, and in a second volume of a *Cité de Dieu* in the Phillipps collection at Cheltenham, and may well be by the same decorator.

(b) Ff. 13—42, 45—61, 122, 125, 127—9, 131—3, 136—9. On these leaves the little blue and pink flowers almost invariably have three petals instead of four. The black stemwork of the borders is of practically the same design in each border. On ff. 13—42 and 45—61 the paragraph-mark is cusped, which is not the case on the subsequent leaves.

(c) Ff. 43—44, 62—121, 123, 124, 126, 131, 134, 135, 140—190. On these leaves the blue and pink flowers are four-petalled, and the work, which is not all by the same hand, is usually more delicate than on the leaves previously cited. All the pictures of the best miniaturist, soon to be described, fall on these leaves.

Miniatures. Early in the fifteenth century a school was established in Paris which almost renounced the use of gold for backgrounds, substituting as a rule a carefully gradated and stippled blue sky, often studded with stars. It was pre-eminently a school of bright colour. The aim being to avoid all sombreness,

¹ Except ff. 11—12, the only surviving leaves of the 3rd section.

black was not employed for outlines, though it was used very sparingly for shading, and sometimes boldly for draperies as part of the colour-scheme. A splendid ultramarine was much used, also a bright scarlet, a soft pink, a light green and a duck's egg blue-green, the last being very characteristic. These tints appear in broad masses. Care is taken to eschew the broken and scattered effect of some earlier miniatures, and though there is everywhere great finish there is not much elaboration for mere detail's sake. The folds of the costumes are lightly but sufficiently indicated, the walls of buildings are usually painted pink or light blue without the marking of the stones or bricks. The general aspect is one of extraordinary fairness and gaiety as well as of fine simplicity of decorative arrangement. It is to this Parisian school, of which the best known example is perhaps the noble Terence, MS. 664 at the Arsenal Library, Paris, that this still finer Boccaccio belongs.

In the Arsenal Terence the figures are usually larger in scale, and though very good in expression are far less subtle in arrangement and less sumptuous in effect. Though the colour-scheme is the same, the individual colours are not so brilliant and have a washed-out look beside those in the best miniatures of this book. Lat. 7907 A at the Bibliothèque Nationale is a smaller Terence ($11\frac{1}{2} \times 8$ in.) in the same style. The very numerous miniatures vary in merit and are coarser in execution than those in the Arsenal MS., but the expressions and gestures are often remarkably dramatic. Again we find the same scheme of colour as in Mr Thompson's Boccaccio, but with less richness.

Neither Terence can be compared for interest with the Boccaccio owing to the comparative sameness and formality of the subjects, which seldom comprise more than two or three figures, usually engaged in conversation ; whereas the romantic nature of Boccaccio's narratives stimulated the imagination of the artists and gave them opportunities which they were not slow to take advantage of. In another manuscript of the same class, the *Livre des merveilles*, Bib. Nat. fr. 2810, of which the 265 large miniatures have been reproduced by Mr Omont, it cannot be said that this stimulus was lacking, but the artists to whom the work was entrusted were for the most part less skilful and less painstaking.

The forty-eight surviving miniatures in the Boccaccio are $5\frac{3}{4}$ in.

broad, and about $4\frac{1}{2}$ in. high. Like those in the three kindred manuscripts just referred to, they are of the width of the text, and are enclosed in a narrow frame of burnished gold, edged on the inside with a very thin strip of pink or blue. They are by at least four artists, whose work I will now try to distinguish.

Group A. The first eleven pictures form a group by themselves, the characteristics of which are very tall figures and a preponderance of white in the draperies. Of these, nos. 2—7 are much better than the rest, and are remarkable for a grave serenity as well as a rhythmical quality in the composition denoting the hand of a master. The white robes are delicately shaded with grey or soft tints. The flesh is light pink.

Nos. 8—11 are by a clumsy workman of the same school, who may well have produced many of the inferior miniatures in the *Livre des merveilles*¹. The first picture of all, no. 1, is markedly better than nos. 8—11, and is probably by a third hand. It may be compared with nos. 133 and 150 in the *Livre des merveilles*.

Group B. Of the remaining thirty-seven pictures, in which the draperies and accessories are far more gaily coloured, eighteen, nos. 24—33 and 41—48, are by an artist of extraordinary power, whose work may be easily recognised. The blue of his skies is spangled with stars. His silver diamond-paned windows have a border of square panes, of which every alternate pane is coloured red or blue. Two of his pictures have the old-fashioned chequered backgrounds, the only two in the book so treated. There is a great evenness in the surface of his painting. His figures usually have long noses. He puts delicate gold patterns on draperies and hangings². He sometimes (e.g. in no. 47) employs liquid gold for the former with great finesse, also a beautiful light pink. His interiors have brightly-painted barrel roofs. Nos. 26, 30, 31, 33, 42, 44, 46 and 47 are eight superb miniatures that may be safely ranked among the very finest compositions of the first quarter of the fifteenth century. Until he is identified I will name him the Master of the Queen Olympias after the first of these.

¹ Compare for instance Mr Omont's reproductions of nos. 48, 91, 99 and 144 with the picture of Nicostrata, no. 11.

² In this respect he is akin to Pol de Limbourg, who was however essentially a realist, delighting quite as much in the elaboration of his lovely landscape backgrounds and perfectly drawn buildings as in the treatment of his figures.

Nineteen miniatures, nos. 12—23 and 34—40, complete the series. These are very spirited and good, without having the outstanding excellencies of those just described. They have much in common. Nos. 12—23 and 36 are apparently by the same hand. Nos. 34, 35, and 37—40 show peculiarities in the treatment of the flowers and armour which seem to denote a different hand. The latter is in colour (not silver as in nos. 12, 15, 16, 18 and 23). Nos. 37, 38 and 40 have buildings sketched on the horizon as in nos. 36, 37, 53, 55, 57, 61, 62 and 232 of the *Livre des merveilles*. The architecture in no. 20 may be compared with that in no. 1 of the same book, which, like all the six upright pictures introducing the different authors, is by the best of the draughtsmen employed.

Sketches to guide the illuminators, partly effaced, are visible on the lower margins of ff. 17, 21 *b*, 101, 153 *b*, 155, 178 *b* and 180 *b*.

1. f. 5. Ch. i. *Le proheme: Devant hier moy estant*, etc. Joanna, queen of Jerusalem and Sicily, sits enthroned in the open air under a red canopy striped with gold. Her skirt bears her arms of Anjou and Jerusalem. On either side stand three richly clad courtiers. In the foreground on *R*. Boccaccio kneels and offers his book to the queen, who is about to take it from him. In the background two trees and gradated blue sky.

As already stated, this picture is due to a hasty reading of the prologue, in which Boccaccio says that his first thought was to offer his book to queen Joanna, but that on consideration he resolved to send it to '*Andrée de Accioroles de Florence contesse de Haulteville*.'

(*Ch. ii. is the prologue, which has no picture. Pictures of Eve, Semiramis, Ops and Juno, illustrating ch. iii.—vi., are missing.*)

2. f. 13 *b*. Ch. vii. *Cy apres sensuit l'ystoire de ceres qui fut lancienne et tres plantureuse deesse des bles*. The goddess sits on *L*. in a green chair under a red canopy. She is clad in white. On her head is a wreath of wheatears, and she holds a few stems of wheat in her left hand. On *R*. a man is ploughing with a wheeled plough, of which the share is shod with metal. In the background two harvesters in straw hats. One cuts wheat with a sickle. The other binds it into sheaves.

(*Pictures of Minerva and Venus, illustrating ch. viii. and ix., are missing.*)

3. f. 17. Ch. x. *De la tres ancienne ysis deesse et royne des egyptiens*. A landscape with trees and rocks. On *R*. water on which is a large boat containing a cow. On *L*. Jupiter in peaked cap. Between him and the boat Juno, a most beautiful figure, with flame-coloured sleeves turned back over a white dress, points to the transformed Io. Behind her a maiden and a man.

4. f. 19. Ch. xi. *De la tres belle europe royne des cretensiens, fille de phenis*. A pink loggia within which on *L*. Europa, in white with long hanging sleeves, has risen from a red chair and stands in an attitude of deprecation. A dame, into whose lap gold pieces are falling from the hand of Jupiter above, approaches to beguile her to the sea-shore. (This picture would seem to be more appropriate to Danae.)

(*Pictures of Libya and Marpesia, illustrating ch. xii., xiii., are missing.*)

5. f. 21 b. Ch. xiv. *De la tres feable Tisbe qui fut vierge en babilome.* A landscape with trees. A walled town in distance on *L.* In the foreground a small oblong fountain, near which is the cloak of Thisbe. The lion lurks among the trees on *R.* and Thisbe herself escapes on *L.* She is again shown stabbing herself near the body of her lover Pyramus, who lies behind the fountain holding a knife that he plunges into his heart.

(*Pictures of Hypermnestra, Niobe and Hypsipyle, illustrating ch. xv.—xvii., are missing.*)

6. f. 28 b. Ch. xviii. *De medee tres experte enchanteresse et royne des colchiens.* A loggia in which Medea stands on *L.*, followed by an aged dame with outstretched hand. Jason enters from *R.* and falls on one knee before them. Behind him a curtain and three men looking through it. In a niche in the wall a column supporting a gold statue with shield and pennon (?Mars). The figure of Jason has too much in common with the second of the three kneeling figures in miniature 166 of the *Livre des merveilles* not to have been derived from the same original.

7. f. 31 b. Ch. xix. *De la tres soultive araigne femme nee en asie fille de ydomone.* An open stage with arches. Arachne sits on *L.* weaving at a low-warp loom, at the end of which on *R.* a woman is winding thread with a wheel. A basket with balls of thread lies on the ground. Behind the loom a crowned woman (Athena) menaces the weaving Arachne with a shuttle.

In Bib. Nat. Fr. 598 Arachne is hanging from a gallows behind her loom.

(*Pictures of Orithyia, the Erythrean Sibyl, Medusa and Iole, illustrating ch. xx.—xxiii., are missing.*)

8. f. 34. Ch. xxiv. *De deyanira fille du roy des etholiens et femme de hercule le bon chevalier.* A landscape with trees, rocks and a river. On *L.* Deianira stands watching the combat between Hercules and Achelous, another suitor for her hand. On *R.* Hercules shoots a poisoned arrow at Nessus, who is represented not as a centaur but as a man on horseback bearing off Deianira across the river.

9. f. 35 b. Ch. xxv. *De la noble royne iocaste femme de layus roy de thebes et depuis fut femme au roy edipus son filz.* A landscape with rocks and trees. On *L.* Oedipus, discovering that he had killed his father Laius and that his wife Jocasta was also his mother, puts out his eyes with grief. Near him his two sons, Eteocles and Polynices, lie dead having slain each other. Their sisters Ismene and Antigone stand by them with crossed arms. On *R.* Jocasta, overcome with sorrow, stabs herself with a sword.

10. f. 37. Ch. xxvi. *De la tres noble vierge almathee ou deyphebe qui escript les livres des aventures des rommains.* The interior of Tarquin's palace. The king sits enthroned on *L.* under a green canopy. Amalthea kneels before him, clad in black with white veil and wimple, and offers to sell the nine Sibylline books, three of which are bound in red and the rest in green. On *R.* a fire in which the three red books are burning. Behind it is another fire in which are two of the green books. Amalthea is about to cast a third book upon it. (At this stage Tarquin bought the three remaining volumes for the price at which he had refused first the nine and then six.) A minister with sceptre stands near the king. The wall is patterned with gold eagles on red, and there are two swans painted on the window-panes.

11. f. 39. Ch. xxvii. *De la noble nichostraste ou carmente fille du roy yone qui trouva les lettres latines.* A green-tiled pavement in the open air. Nicostrata, prophetess of Arcadia, who is said to have invented the Roman alphabet, sits enthroned on *L.* with a book on a lectern beside her. In her right hand she bears a scroll inscribed with the

letters **a b c d**, in the left hand another with the word **bers**. Four richly clad Romans approach from *R.* to receive them.

(*A picture of Procris, illustrating ch. xxviii., is missing.*)

12. f. 44. Ch. xxix. *De là tres noble argie fille du roy adrastus et femme de polinices et mere de diomedes.* On *L.* a building in which Argia, holding her swaddled son Thersander, prays her father Adrastus to take up the cause of her husband Polynices against his brother Eteocles.

On *R.* a night-scene in which Argia dressed in black and assisted by three damsels, one of whom holds a torch, carries the body of Polynices from the battlefield for burial, against the command of Creon. The drawing and composition of this subject are singularly beautiful. This is the first picture in which colour is largely used for the draperies.

13. f. 47. Ch. xxx. *De la noble manthone qui fut fille du grant prestre de thebes nomme thiresie grant divineur.* A meadow in which Manto stands on *L.* in a head-dress of green leaves, stirring some entrails with a rod. Near her are the body of the animal from which they have been taken, and a fire for use in her divinations.

On *R.* her son Ocnus superintends the building of Mantua round her tomb. There are four masons, one of whom wears a particolour shirt, white and blue.

14. f. 48 b. Ch. xxxi. *Des femmes des menies qui furent compaignons iason quant il ala conquerre la toyson doree.* A street scene in which are seen various gaily-dressed men and women, as well as two women behind the bars of a prison. When the Minyae were condemned to death for conspiring against Lacedaemon, their wives procured their escape by exchanging clothes with them in prison and remaining in their stead.

(*A picture of Penthesilea, illustrating ch. xxxii., is missing.*)

15. f. 51 b. Ch. xxxiii. *De la noble fille polisene fille du roy priant de troye la quele mourut pour la mort achilles.* On *L.* the sea and the gate of Troy, from the battlements of which Polyxena looks down on a group of Greek warriors.

On *R.* the tomb of Achilles on a cliff and in the foreground Polyxena, with long ermine lappets to her sleeves (comp. nos. 17 and 39), kneels to receive her death-blow from the sword of the gaily-clad Neoptolemus.

16. f. 53. Ch. xxxiv. *De la tres noble royne hecuba femme de priant roy de troye.* On *L.* a chapel containing the altar of Zeus before which Neoptolemus slays the aged Priam in the presence of Hecuba.

On *R.* Hecuba rendered mad by her griefs stands with arms extended in a path in a rocky landscape.

(*Pictures of Cassandra, Clytemnestra, Helen, Circe, Camilla, Penelope, Lavinia, Dido, Nicaula, Pamphyla, Rhea, Gaia, and Sappho, illustrating ch. xxxv.—xlvi., are missing.*)

17. f. 71. Ch. xlvi. *De la tres noble matrone lucrece femme colatin la quelle soccist pour ce que le filz tarquin lavoit violee.* On *L.* an alcove containing a bed in which Lucretia lies naked under a coverlet of grey fur. Tarquinius Sextus, a youth in gay attire, stands at the bedside and threatens her with a drawn sword.

On *R.* a room in which Lucretia thrusts a dagger into her breast in the presence of her father and husband, who stand in the forefront of a group on *R.*

18. f. 74. Ch. xlix. *De la royne thamire qui disconfit le roy cyrus en son pays son adversaire.* On *L.* a group of soldiers asleep after over-indulgence in the wine and meats spread out on two tables as a ruse for this purpose. On *R.* Thomyris in a red surcoat over armour orders a man to throw the head of the vanquished Cyrus into a tub of human blood. Three dead half-naked bodies lie on the ground.

19. f. 77. Ch. l. *De leonne nee de grece femme de ioye pour les compaignons.* On *L.* the bedroom of Leæna. She stands in a red robe with long falling sleeves lined with white, and takes the hands of the conspirators Harmodius and Aristogeiton, who kneel before her and pray her not to betray them. Her hair is decked with gold ornaments, which are also worn by Lucretia in no. 17.

On *R.* Leæna, similarly attired, is seized and threatened by two men, one with a dagger, the other with a bludgeon, in order that she may disclose the conspiracy. She bites out her tongue and spits it at them so as to be beyond the power of speech.

20. f. 80. Ch. li. *De la royne athalis tres mauvoise femme royne de iherusalem.* On *L.* queen Athaliah sits in a courtyard in a walled city (Jerusalem), and gives directions to two men who are slaying three members of the royal house of Judah (2 Chronicles xxii. 10).

On *R.* two men drag the queen by her hair with wrists bound through the gate to kill her (2 Chronicles xxiii. 15).

(*A picture of Cloelia, illustrating ch. lii., is missing.*)

21. f. 86. Ch. liii. *De une moult noble dame de grece nee ypone appellee qui se exposa a grans perilz.* A river on which is a large sailing vessel containing two mariners or pirates. A skiff is tied to a pollard willow. Hippo captured by the pirates throws herself from the poop of their vessel, preferring death to dishonour. On *R.* her corpse is lifted from the water by two Erythraeans. A chapel near the bank is perhaps meant for her place of sepulture.

22. f. 87 b. Ch. liv. *De megulis la grandement et richement douee de ses parens a son mariage.* On *L.* Megulia kneels in the presence of her parents and of a man in furred sleeves and is presented to her future husband, who stands at the door of a bedroom holding her dowry, a gold dish full of gold coins.

23. f. 89. Ch. lv. *De la noble bourgoise veturie nommee par nom.* Veturia, mother of Coriolanus, stands holding the hand of a bearded man (it should be her daughter-in-law Volumnia), and accompanied by her son's three children, behind whom on *L.* are some Roman citizens. On *R.* Coriolanus, clad, except his head, in full plate armour, listens to his mother's entreaties that he will abandon the attack on Rome. Behind him a group of armed followers, with closed visors.

(*Pictures of Thamyris and Artemisia, illustrating ch. lvi.—lvii., are missing.*)

24. f. 97 b. Ch. lviii. *De virginee fille virginus tres noble romain.* On *L.* Appius Claudius the decemvir sits enthroned as judge, with a councillor on either side. Virginia kneels before him. Marcus Claudius in foreground on *L.* holds her left arm claiming her as an escaped slave in order that he may betray her to the embraces of the judge. Her father Virginius intercedes.

On *R.* Virginius is again depicted in the act of cutting his daughter's throat to save her from dishonour.

This is one of the two pictures with chequered backgrounds, the other being no. 28.

(*A picture of Irene, illustrating ch. lix., is missing.*)

25. f. 101. Ch. lx. *De leonce femme greque tressaige en lettres et en estude.* On *L.* Leuntium is shown in her study, seated on a carved wooden seat with barrel canopy, reading a large book supported on a lectern which is attached to her foot-rest. Two other books are on a chest beside her.

On *R.* she is again depicted as a courtesan, sitting outside the door of her house and trying to persuade a passer-by to enter.

26. f. 102 b. Ch. lxi. *De la tres noble royne olimpias mere du roy alixandre le*

grant. The interior of a room with tiled pavement and barrel roof. The queen on *L.*, gorgeously attired and accompanied by two ladies of her court on whose shoulders she rests her hands, placidly awaits the onset of two men sent by Cassander to assassinate her. They leap in from *R.* with swords raised. The group of the three ladies is superbly drawn and makes this one of the most beautiful pictures in the book.

27. f. 105. Ch. lxii. *De la tres noble claudie rommaine vierge de veste la deesse.* Claudia's father, crowned with laurel, is drawn to *R.* by two white horses in a red triumphal car patterned with gold. An envious tribune seized the reins of the horses and tried to arrest his progress. Claudia, attired as a nun in black over white, unable to endure this indignity to her father, forgets her sex and religious profession and seizes the tribune, thus allowing the procession to continue its way to the Capitol. On *R.* a group of admiring citizens. In background, trees and a windmill on a hill. The sky is studded with stars, as is usual in the work of this artist.

(A picture of Virginia, illustrating ch. lxiii., is missing.)

28. f. 107 b. Ch. lxiv. *De flore ribaude des fleurs deesse appelee par delusion et moquerie des compaignons et femme de zephire.* On *L.* a compartment in which Flora and a youth stand and embrace each other.

On *R.* a paved place with a company of seven men and maidens dancing round the statue of Flora dressed as before and raised on a columnar pedestal. Three musicians behind the dancers. Chequered background as in no. 24.

29. f. 110 b. Ch. lxv. *De la ieune fille qui sauva la vie a sa mere en luy donnant a teter en prison.* On *L.* a room in which the praetor sits richly clad and gives instructions to the jailer who kneels before him with a bunch of keys tied to a piece of wood. A man stands on the praetor's left side with his hand on his sword-hilt.

On *R.* a prison outside which the young woman stands suckling her mother through the bars of a window. The jailer approaches with his keys from *R.* and realises why his charge has not died of starvation.

(A picture of Marcia, illustrating ch. lxvi., is missing.)

30. f. 113. Ch. lxvii. *De la tresnoble matrone et honorable femme sulpice par nom.* A paved room with barrel roof and diamond-paned windows. Sulpitia, chosen as one of the ten chastest women in Rome, is again chosen by her nine fellows as the chastest of the ten, to dedicate the temple of Venus Verticordia. She is here shown raised on a pillar by one of them who stands on a bench, while the others kneel about her with joined hands.

31. f. 115. Ch. lxviii. *De armoine cisilienne fille de gillon cisilien.* A meadow with rocks and trees. Harmonia, of the blood-royal of Syracuse, was during a revolt pursued by the insurgents. Her nurse persuaded a maiden of Harmonia's age to put on the royal apparel and die in the place of her mistress, which she cheerfully did. On *R.* she is shown kneeling crowned to receive her death-blow from the axe of a bearded man. Another man, who was holding her, recoils in front of her as the axe falls. Harmonia, hearing of this act of fidelity, refused to escape, proclaimed her identity, and was beheaded near the body of her would-be saviour. She is shown on *L.* kneeling and looking back at an old man who grasps her shoulders, while another brandishes a falchion to slay her.

32. f. 116 b. Ch. lxix. *De la tresnoble buse autrement nommee pauline de peullence.* After the battle of Cannae about a thousand of the fugitive Romans were hospitably received and tended by Busa. Within the walls of a town she is seen on *L.* distributing bread, meat and wine to the starving soldiers. On *R.* she is again depicted dealing out bandages for the wounded and garments for the naked.

33. f. 119. Ch. lxx. *De la tresnoble sophonisbe dame et royne des numidiens.* A walled town as in the last picture. On *L.* Sophonisba is being married by a high-priest in the presence of many soldiers to Masinissa, the conqueror of her husband Syphax. Masinissa, finding this marriage displeasing to his Roman allies, sent her a cup of poison by a messenger and bade her drink it like a true daughter of Hasdrubal rather than fall into Roman hands. On *R.* the messenger kneels before Sophonisba, who totters deadly pale, having calmly drunk the poison, some of which she spills from the cup in falling. This is the last picture of the first series by the best hand.

34. f. 122. Ch. lxxi. *De theosena fille de herodice prince tetharque de thessalonne du lignaige des iuifs.* Theoxena fleeing in a ship with her son and step-sons and her husband Poris from Philip of Macedon is driven by contrary winds into the enemy's hands, and rather than suffer capture she chooses to die and urges her companions to seek death by various means. The two ships are here depicted. That of the enemy on *L.* grapples that of Theoxena, who has leapt into the sea with Poris and another, while of four men left on board two drink poison, one stabs himself, and the fourth in the pool is preparing to leap.

35. f. 125. Ch. lxxii. *De la royne beronice dame du noble royaume de capadoce.* Beronice, better known as Laodice, drawn to *L.* in a gold chariot by two white horses, hurls a stone at Ceneus who rides away on horseback. He had slain her son Ariarathes by order of Mithridates. The stone killed him.

(*A picture of the wife of Orgiagontes, illustrating ch. lxxiii., is missing.*)

36. f. 128. Ch. lxxiv. *De la tierce emilie femme de scipion premier aufriquant.* A room in which the widowed Emilia, a noble figure in black, stands on *L.* and, in order that her late husband's intrigue with a young slave may not be known, gives her her liberty and marries her to a freedman. They kneel before her on *R.* and join hands in the presence of an old man clad in yellow, who is perhaps intended for Scipio, the artist not having realised that the incident took place after his death.

(*Pictures of Dripetrya and Sempronia, illustrating ch. lxxv.-vi., are missing.*)

37. f. 131 b. Ch. lxxvii. *De la gracieuse claudie quinte femme romaine.* The chastity of Claudia having been called in question, she proved it by easily drawing with her girdle a boat containing an image of the mother of the gods, which the combined strength of a multitude of youths had failed to move. She stands on *L.* on the bank of the Tiber and attaches her girdle to the vessel. On *R.* a dog and a company of citizens. On the further bank of the river on *L.* a buttressed building.

38. f. 133. Ch. lxxviii. *De la tresnoble royne hipsicratee femme de mitridates roy de Ponte.* Hysicratea clad as a man in full armour rides on horseback from *L.* with her husband Mithridates, followed by a company of soldiers. On *R.* a rocky battlefield with six dead men and women, including a king and queen. Unfinished buildings sketched over the sky on *R.*, as in nos. 37 and 40.

39. f. 136. Ch. lxxix. *De la noble dame sempronie par nom femme romaine.* On *L.* a walled garden within which Sempronia, who was famed no less for her love of gold and lack of chastity than for her wit and accomplishments, stands behind a table on which three men have placed a girdle, a purse, a heap of coins etc.

On *R.* Sempronia is again depicted, sitting on a bench under an overhanging upper-storey between two mailed warriors, one of whom is probably intended for Catiline whose conspiracy she is said to have abetted.

40. f. 138 b. Ch. lxxx. *Des tres nobles femmes cycambriens qui noblement et sans vergoigne firent leur devoir.* The troops of Caius Marius, having routed the Sicambrian

soldiery, advance from *R.* against a company of women on *L.* who have arranged a barrier of wains and are bravely resisting the Romans with stones and staves.

(*A picture of Julia, illustrating ch. lxxxi., is missing.*)

41. f. 141. Ch. lxxxii. *De la tres noble porcie fille du saige cathon non pas du greigneur cathon.* On *L.* a bedroom in which Portia, wife of Brutus, wounds her hand with a razor in the presence of two of her maids in order to prove that she has courage to put an end to her life if the conspiracy of her husband against Caesar should fail.

On *R.* a room with a hooded mantel-piece. Portia stands on *R.* and kills herself by swallowing burning coals, on hearing of her husband's death.

This is the first of the second series of pictures by the best hand, which continues to the end of the book.

42. f. 143. Ch. lxxxiii. *De la noble rommaine Curie par non femme de quint lucrezien.* On *L.* a bedroom in which Curia is hiding her husband Quintus Lucretius, who has been proscribed by the Triumviri. He sits on a red bed with folded arms, while Curia in black, attended by the maid who was the only person who shared her secret, strives to comfort him.

On *R.* Curia and the maid stand in the street bewailing the pretended absence of Lucretius and asking for news of him from two passers-by in order to avert suspicion.

43. f. 144 b. Ch. lxxxiv. *De la noble hortensie fille hortentien le quint.* A room in which Hortensia, daughter of the orator Quintus Hortensius and inheritor of his eloquence, pleads before the Triumviri, seated together under a picture of the Crucifixion on *L.*, on behalf of the Roman women whose property was being heavily taxed. She is followed on *R.* by four unprepossessing matrons.

(*Pictures of Sulpitia, Cornifitia, Mariamne and Cleopatra, illustrating ch. lxxxv.—viii., are missing.*)

44. f. 153 b. Ch. lxxxix. *De la noble anthoine la moindre femme romaine qui gracieusement usa sa vie.* Antonia, wife of Drusus, is shown as a type of chaste and virtuous widowhood. On *L.* she stands in a hilly landscape lit by the sun's rays, holding the hand of her daughter Livia and followed by her three sons Germanicus, Caligula and Augustus. On *R.* in a sort of chapel she rejects the offers of two suitors.

45. f. 155. Ch. xc. *De agripine fille de marc agrippe et de iulie femme de octovien cesar.* Agrippina, after her husband Germanicus had been poisoned with the connivance of his adoptive father Tiberius, resolved, on failing to get any redress, to kill herself by starvation. She lies in bed under a rich canopy. On *L.* Tiberius, accompanied by three courtiers, in order to prevent the ignominy to himself that would result from her death, orders that she shall be fed by force. A man at the bedside on *R.* attempts to feed her with a spoon. Another stands beside him in an attitude of grief.

(*Pictures of Paulina and of Agrippina mother of Nero, illustrating ch. xci.—ii., are missing.*)

46. f. 161 b. Ch. xciii. *De epitare femme estrange et de tres [grand] constance.* Epitaris had become acquainted with the details of a conspiracy against Nero, and was in vain arrested and tortured to disclose the names of those involved in it. On *L.* is a prison through the thickly barred window of which Epitaris is shown with her wrists roped together above her head. A man is raising her by them from the ground while another tightens a rope round her dress above the ankles.

On *R.* Epitaris on her way to the torture-chamber for the third time, fearing that her courage will break down, kills herself by attaching a cord to her neck and to the pommel of her saddle and flinging herself backwards. A superb composition.

(*Pictures of Pompeia, Sabina, Triaria, Proba, Faustina, Semiamira, Zenobia, Pope Joan and Irene, illustrating ch. xciv.—cii., are missing.*)

47. f. 178 b. Ch. ciii. *De Eugoborade femme florentine tresnoble vierge.* The interior of a temple, said in the text to be that of Mars, now the church of St John the Baptist, i.e. the Baptistery, at Florence, with a red barrel roof and a bronze statue of Mars above the altar. On *L.* the Emperor Otho IV stands with three old and richly clad companions and asks the name of a maiden whom he chooses for her beauteous and virtuous appearance from a group of four ladies opposite him, among whom she stands. Her father replies: *Tresnoble et paisible prince, quelconque elle soit, elle est tele que, se tu veulx, elle te baisera, si ie le commande.* The maiden, Engeldruda by name, overhears this reply with shame, and warmly contradicts it, whereon the Emperor is so much impressed that he gives her a rich dowry and marries her on the spot to a young knight called Guy.

48. f. 180 b. Ch. civ. *De la tres noble et puissant royne et empereris des rommains et de secile constance.* Owing to a prophecy made at her birth that she would cause the desolation of Sicily, Constance was made to enter a cloister by her father William king of that realm, in order that she might never marry. But after his death owing to disturbances in Sicily she was, with the consent of the archbishop, given in marriage to Henry Emperor of the Romans, and at the age of fifty-five gave birth to a child who was afterwards the Emperor Frederick II, and the scourge not only of Sicily, but of the whole of Italy. Thus was the prophecy fulfilled. On *L.* her marriage is depicted. She wears the dress of a nun. On *R.* she lies in bed with two women beside her, one of whom shows her her swaddled child.

(*Pictures of Camiola and of Joanna queen of Sicily and Jerusalem, illustrating ch. civ.—v., are missing.*)

It is much to be hoped that the fifty-seven miniatures that were abstracted from this volume before it was bound in the seventeenth century may still exist, as I have been able to trace no other copy of the book with such splendid illustrations. The copy given to the Duke of Berry by Jehan de La Barre in February, 1404 (Fr. 598 at the Bibliothèque Nationale), is written in double columns of 35 lines. The miniatures are of the width of a column, all with minutely chequered backgrounds and ivyleaf borders. The treatment of the subjects is not the same as that in Mr Thompson's manuscript, nor is the work so good. The Brussels copy is in double columns of 33 lines. The miniatures are again only a column wide and not quite first-rate.

At the Arsenal Library, Paris, there is a *Trésor des histoires* (no. 5077) which, like Mr Thompson's Boccaccio, belonged to Admiral Prigent de Coëtivy. It contains two hundred and twenty-two miniatures of the width of a column ($3\frac{1}{4}$ in.), some of which are certainly by one of the artists of Group A described above. The backgrounds are blue with stars, burnished gold, diapered etc.,

and the date is about 1410. Two miniatures taken from it are now at the Louvre. Count Paul Durrieu has cited these, with many others, as among the works of "the Master of the Hours of Marshal Boucicault," whom he identifies with Jacques Coene of Bruges. Arsenal 5193, a Boccace *Des nobles malheureux*, is another book of the same school with 150 miniatures a column (3 in.) wide, and with diapered or gradated blue backgrounds. These have been recently reproduced by Mr Henry Martin (Brussels, G. Van Oest et Cie 1911) with admirable descriptions. Many copies of the works of Christine de Pisan have miniatures of this school, e.g. the *Livre de la paix*, 10366 at Brussels. In the Phillipps collection at Cheltenham a very fine Livy written by Raoul Tainguy, a second volume of a *Cité de Dieu*, an Alchandreus *de Astrologia* and a Gaston Phoebus may also be named in this connexion.

The present MS. was no. 159 in the Burlington Fine Arts Club's Exhibition of 1908. F. 102 *b*, with the picture of Queen Olympias, is reproduced as plate 110 in the illustrated edition of the Catalogue.

S. C. C.

XCVIII. CHRONIQUES DE NORMANDIE.

Bought at the sale of the books of M. Bordes of Bordeaux in Paris, April 1898.

Vellum, $14\frac{1}{4} \times 10\frac{1}{2}$ in., 257 ff., 25 lines. French (Rouen). Second half of the 15th century. f. 2, *che et lui*.

Binding: Old limp vellum.

Collation: a⁸-z⁸ A⁸-C⁸ D¹⁰ E⁸-H⁸ I⁸ (lacks 8 blank).

This manuscript contains the anonymous history of the Dukes of Normandy beginning with Rollo and ending with the accession of Henry III to the Throne of England, and the withdrawal of the Dauphin Louis from England in 1217. After a short prologue beginning *Pour ce que ceulx de bonne volente qui tendent venir a honneur* the opening words are *Ou temps de jadis et apres la resurrection de nres Jhucrist advint en dannemarche*. The final sentence is *Cest an sesmurent les xpiens de toutes terres a eulx croisier pour aler en Iherusalem conquerre la sainte terre*.

Provenance. In the initial on f. 1 is a shield *Gules, three chevrons or, the first chevron charged with a crescent azure*, with for crest two arms with gold sleeves holding a cloven heart from which fall drops of blood. These are the arms of Philippe de Crèvecœur, lord of Les Querdes and of Lannoy, who was brought up in the Burgundian Court of Charles the Bold, in whose army he fought at the battle of Monthéri in 1465. Honoured with the collar of the Golden Fleece, he took Abbeville and Beauvais for the Burgundians in 1468, and was present at the battles of Granson, Morat and Nancy, in the last of which the Duke of Burgundy was killed in 1476. He then changed sides and attached himself to Louis XI, who on his deathbed commended him to his son Charles VIII. Maximilian deprived him of the collar of the Golden Fleece in 1481, but he was made marshal of France in 1483, and Grand Chamberlain in 1492. He died at Lyons in 1494, when following the king in his campaign against Naples. The arms of Crèvecœur

occur again in an initial on f. 151, and as they are in neither instance surrounded by the collar of the Golden Fleece it seems likely that the book was written after 1481.

On the lower margins of ff. 72 *b* and 257 *b* there are mediæval names which I have been unable to read, and the further history of this volume is obscure until 1767, in which year it belonged to Charles-Antoine Bernard, Marquis of Avernès, who lent it to two Benedictines of the name of Haudiquier, who were preparing Vol. XI of the *Recueil des historiens des Gaules et de la France*. They state (p. 320) that the Marquis inherited it from his ancestors. In 1786 Dom Brial took further extracts for Vol. XIII of the same series. The Marquis died without issue and the book passed to his heir M. de Vauquelin des Chênes, who lived at Ailly near Falaise, and whose name is written on the cover. M. de Vauquelin died in 1850, and the manuscript was then acquired by M. Ambroise Firmin-Didot, in the first volume of whose sale catalogue it is described (no. 64). It was sold June 15, 1878, to Messrs Morgand and Fatout, the Paris booksellers, for £2040. In January 1881 the Comte de Toustain bought it from the last named for his library at Vaux-sur-Aure, and printed an account of the book in pamphlet form. It next belonged to Mr Bernard Quaritch and was priced £1500 in his *Catalogue* 369 (Sept. 1886) and again in his *Catalogue* 103 (April 1890). In March 1898 it was sold in Paris as part of the collection of M. Bordes of Bordeaux.

Writing. The text is in a handsome and not too compressed current script of large size.

Initials and line-endings. Every chapter begins with a three-line initial on a cusped panel. At the beginning of each of the fifteen books they are larger. Three colours, green, blue and red, are employed for each initial, and the fillings consist of spirited little figures of men, beasts and birds drawn in liquid gold or white. The line-endings are of the same nature.

Miniatures. There are fifteen large miniatures, of the width of the text and of varying heights. These are well-composed and brightly coloured, without being in the first rank as works of art. In some of the battle scenes a dead horse in the foreground recalls a similar feature in a well-known French woodcut of the last quarter of the fifteenth century. Both pictures and text recall a

Froissart in the Bibliothèque Nationale. The first miniature has a full border of natural and conventional flowers.

1. f. 1. The arrival of Duke Rollo in Normandy. On *L.* a walled city (Rouen) with buildings and towers abutting on a wide river. Within the walls the Duke stands surrounded by soldiers and others, some of whom issue on foot and on horseback through two gates leading to a quay in the foreground, near which is a vessel full of men. In the background on *R.* there is a spit of land on which are other buildings (Jumièges), with soldiers on horseback and on foot and the Duke prominent amongst them. The same vessel is moored there, with a plank let down from its side to enable the men in it to disembark. Rollo landed at Jumièges before going to Rouen.

2. f. 24 *b.* Rollo weds the daughter of Charles the Simple, King of France. They stand on *R.* in an open portico, which is entered from the street by three round arches. A bishop joins their hands. The king stands behind Rollo. Some richly-dressed ladies are on the side of the princess, while from the street on *L.* many male onlookers, including several in doctors' robes, follow the proceedings. Behind them are buildings with gables and towers.

3. f. 35 *b.* The murder of Duke William Longsword. On *L.* the city of Amiens out of which rides in the foreground a company of men, headed by the Duke on a white charger. On *R.* the Duke is again seen being rowed by his men across the Somme to an island at Picquigny, on which he is shown for the third time in conference with Count Arnold of Flanders who, under a plea of sickness, sits on a throne at the entrance of his tent. When the interview was ended the Duke entered a boat alone and his companions returned in another. He was however called back and, fearing no treason, was set upon and killed. The assassination is depicted behind the scene of the interview. The empty skiff is in the river.

4. f. 74. Duke Richard the Fearless superintends the rebuilding on a grander scale of the church at the Abbey of Fécamp. In the background a man destroys the old church, which was not so high as the refectory.

5. f. 88. The death of Duke Richard II. He is shown on *R.* being carried to the Abbey of Fécamp. On *L.*, through the door of the Chapter-house, he undergoes discipline at the hands of a monk. In the centre he lies in bed with a group of courtiers standing beside him.

6. f. 89. Duke Richard III attacks the castle of Falaise which his brother Robert had seized in spite of his having received from Richard large estates. The defenders of the castle ride out on *R.* while Richard and his followers enter through the main gate. On *L.* in the distance two men are seated opposite each other with a table between them. This is perhaps Duke Robert playing chess.

7. f. 101. Duke Robert, stricken with sickness and unable to walk, is being carried in a litter by Ethiopians to Jerusalem, which is seen in the background. In the foreground a Norman pilgrim accosts the Duke and asks whether he has any message for his countrymen. 'Tell them,' he replies, 'that you have seen me being carried by devils into Paradise.' Outside the gates of Jerusalem the Duke finds many shiploads of pilgrims who cannot afford to pay the toll of a besant exacted by the inhabitants from all who enter. The Duke paid for them all '*et puis y entra à grant honneur.*'

8. f. 138 *b.* A miniature divided into two equal parts by a central column. (1) On *L.* is shown the deathbed of Edward the Confessor, whose crown lies on his pillow. A group of courtiers on *L.* beg the dying king to name Harold, who is prominent amongst them, as his successor. (2) On *R.* Harold kneels on *R.* and is crowned by a bishop who sits enthroned under a green canopy, with groups of courtiers on either side.

9. f. 155 *b*. The Battle of Hastings. An encounter between two bodies of armed knights. In the background two of the Conqueror's vessels in a haven.

10. f. 160 *b*. A larger and more elaborate picture of the Battle of Hastings. The tents of the rival combatants are shown, and in the distance there is a castle. On *L*. some archers shoot at the knights, one of whom in the foreground, lying transfixed with an arrow, is perhaps intended for Harold.

11. f. 167. The recognition by sorrowing relatives of the dead on the battlefield. Four monks on *R*. carry the body of Harold to Waltham Abbey for interment. On *L*. the victorious Normans issue from their pavilions.

12. f. 176. Another miniature divided into two compartments. (1) On *L*. the funeral of William the Conqueror in the Abbaye aux hommes at Caen. Two rows of mourners holding candles stand beside the coffin, which is covered with a blue pall on which are the arms of France modern quartering England, i.e. the English arms of the period of the book. On *L*. a man forbids the obsequies, claiming that the Abbey stood on ground wrongfully seized from him by William. In the background two altars with officiating priests, and a cloister in which a monk is walking. (2) On *R*. William Rufus kneels and is crowned by Lanfranc, who sits under a green canopy. Fourteen men stand in the background witnessing the ceremony.

13. f. 186. On *R*. William Rufus and his courtiers set out on horseback from Winchester to hunt in the New Forest. On *L*. among the thick leaves the hunters are seen with the king's horse prancing riderless and the king lying transfixed with an arrow. In the background his brother, Henry I, who had gone to a cottage to get a fresh bow-string, is told of the event by an old woman.

14. f. 213 *b*. The battle of Le Mans between Henry II, king of England, and Philippe-Auguste. In the background ships full of armed men, and the burning city of Le Mans.

15. f. 244 *b*. The death of Richard Cœur-de-Lion at the siege of the castle of Chalus. Richard who wears a gold doublet over his armour arrives with his company in three ships. In the background on *R*. is the castle, near which the king is again seen with the arrow of Bertrand de Gourdon in his shoulder. He is depicted a third time being led by two knights to his pavilion.

In the pamphlet of the Count of Toustain (1881) it is stated that there are at least twenty copies of this work, more or less complete, in the Bibliothèque Nationale, one in the Arsenal Library, one in the Ste Geneviève Library, one at Rouen, one at Cherbourg (from Fécamp), one at Lille, two at Vienna, one at Berne, and two at the British Museum. It was printed more than once at Rouen, in an altered and enlarged form. The undated edition printed at Rouen c. 1510 for Pierre Regnault of Caen brings the narrative down to the death of Talbot in 1453, and, like some of the manuscripts, has thirteen preliminary chapters concerning Duke Aubert and others anterior to Rollo. The present manuscript corresponds with chapters xiv–ccxvij of that edition.

S. C. C.

XCIX. PSALTER OF JOHN OF GAUNT, DUKE OF LANCASTER; afterwards in the possession of Henry VI or his queen, Margaret of Anjou.

Purchased from Lady Stafford, Dec. 31, 1907.

Vellum, $6\frac{3}{4} \times 4\frac{3}{4}$ in. (shorn along the upper edge in binding); ff. 243, with additions at the beginning (ff. i-iii) and end (ff. iv-vi); 18 lines to a page. Cent. xiv (*circ.* 1360?).

Binding: citron morocco (17th cent.), with tooled back, and in the centre of each side a lozenge gilt stamp containing, within an oval, IHS between a cross, sun, and moon above, and three nails through a heart below; gilt gauffered edges, and two leather fastenings with small scallop-shell silver clasps (one modern).

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¹ A "libellus qui intitulatur Favus mellis; quia, sicut variis e floribus mellis favus elicitor, sic et libellulus iste diversis sanctorum laudibus illustris habetur," is in MS. cxx, f. 85, at St John's College, Oxford (H. O. Coxe, *Catalogus*, p. 36). It is in verse, and begins "Mellis favus ministris apibus."

The Kalendar perhaps originally stood at the beginning of the volume. It is of ordinary Sarum use, with the lessons (three or nine) noted. At the foot of each month is a list of the feasts on which a cessation "ab omnibus operibus" was obligatory. The feast of St Anne (26 July) is entered, but not those of St David and St Chad; and those of St John of Beverley (7 May, 25 Oct.) and St Winifred (3 Nov.) are 15th cent. insertions. The name of St Thomas the Martyr is partially effaced on 29 Dec. and its octave, but in the entry of his Translation (7 July) it is left untouched. The principal feasts are in blue, the rest in red or black. Obits and other later insertions are noticed below.

The MS. contains thirteen small miniatures (about $2\frac{1}{2} \times 1\frac{3}{4}$ in.) standing at the head of special psalms. They are delicately executed on backgrounds of gold (except no. 7), stippled in foliated and other patterns, and, when at the top of the page, are surmounted by light pinnacled canopies, the rest of the text being enclosed within a narrow ribbon-border in pink, blue and gold, with ivy-leaf edging. The first twelve represent scenes in the life of David, the other (before the Penitential Psalms) the Last Judgement; and smaller subjects from the same sources occupy the initials below. Shields of arms, as hereafter described, are placed at the four corners of the miniatures and occasionally at the lower corners of the border. The subjects are as follows:

1. f. 1. Ps. i. *Beatus vir.* On the left, on a green rising ground with trees and shrubs, a flock of sheep is feeding; a bear is seizing one of them, and David, clothed in a pink tunic, short blue hooded cape and bright red hose, is attacking him with a club (1 Sam. xvii. 34, 35). On the right, with a stream flowing between, is a similar scene; a lion is devouring a lamb, and David is slinging a stone at him (*ib.*). Above, in the centre an angel, in red with blue and grey wings, is hovering in a curious attitude with his legs crossed and his hands on his knees.

In the initial David is beheading Goliath, who wears silver armour with a red surcoat.

Between the border and the last line of text are six apes; one, with a creel on his back, is angling, another is cutting open a fish on a table, a third, with his hands on the ground and his feet in the air supported by a fourth, is blowing a fire under a large pot with his breath, and the remaining two are carrying vessels.

Arms at the corners: *L.* France and England quarterly (Edward III, from Jan. 1340), *R.* Castile and Leon quarterly (Eleanor of Castile, wife of Edward I); *L.* France and England quarterly, over all a label of three points *ermine* (John of Gaunt, son of Edward III), *R.* England, a label of three points charged with as many fleurs-de-lis *or* (Henry, Duke of Lancaster, d. 1361); *L.* and *R.* *az.* a bend *arg.* between two cottises and six lions rampant *or* (Bohun, Earl of Hereford). In the second Bohun shield the bend

is charged with three mullets *gules*. This distinction is observed wherever the two shields occur together, the second being associated with that of Courtenay (see below).

2. f. 29. Ps. xxvi. *Dominus illuminatio*. In the centre David, as a youth, in blue, pink and red, holding Goliath's head aloft on a lance; on *L.*, meeting him, a number of women in long close-fitting gowns, with braided hair and coifs, one playing cymbals and another a guitar (1 Sam. xviii. 6); on *R.* behind him, Saul in gold armour with a crown and large sceptre, and other men in silver armour.

In the initial below, Saul, crowned, reclining on a couch with red coverlet and blue hangings; at the foot of the couch David, seated, playing a harp.

Arms: *L.* and *R.* Bohun; *L.* or a chief indented *az.* (Butler, Earl of Ormond), *R.* or three torteaux *gules* and a label of three points *az.* (Courtenay, Earl of Devon).

3. f. 46. Ps. xxxviii. *Dixi custodiam*. On *L.* soldiers in silver armour, with spears and halberds, advancing to *R.*; in the centre David, in blue tunic, pink cape and red hose, about to enter the door of a building; on *R.* Michal letting him down from a window in the same building by a rope (1 Sam. xix. 11, 12).

In the initial, Ahimelech the priest, in grey robe with a close-fitting knobbed hat, giving David the sword of Goliath (*ib.* xxi. 9).

Arms: *L.* Edward III, *R.* John of Gaunt; *L.* Bohun, *R.* Henry, Duke of Lancaster.

4. f. 61. Ps. li. *Quid gloriaris*. At the foot of the page, and without arms at the corners. On *L.* Saul, in armour with a puce surcoat, wearing a crown and holding a sceptre, seated on a throne, with a red curtain behind him; courtiers (one of whom holds a fleur-de-lis wand) on each side of him, and Doeg, in blue, green and pink, kneeling before him, accusing Ahimelech (1 Sam. xxii. 9, 10). On *R.* Ahimelech and the priests of Nob, in white cassocks and grey knobbed hats, being slain by Doeg, who wears a parti-coloured tunic of red and blue (*ib.* 18). In the first case Doeg is youthful, in the other he is a full-grown man with a beard.

In the initial (over-leaf), David cutting off the skirt of Saul's robe in the cave of Engeli (1 Sam. xxiv. 4); in a cloud above, the head and arm of the Almighty, his hand resting on David's shoulder.

5. f. 62. Ps. lii. *Dixit insipiens*. In the middle of the page. On *L.* David, on the top of a hill in the desert of Paran (1 Sam. xxv. 1), praying; above, in a cloud the head of the Almighty; below, David's men mustered, in armour. On *R.* David's messenger addressing Nabal, who with another man is shearing sheep (*ib.* 4 seq.).

In the initial, Abigail, Nabal's wife, seated, with left hand raised in protest, is hearing from one of his servants an account of Nabal's churlishness (*ib.* 14-17). She wears a pink gown and a short open blue jacket bordered with ermine; her hair is in a plait on each side of her face, and over her coif she has a gold circlet.

Arms: *L.* England (before 1340), *R.* Bohun; *L.* Bohun, *R.* Lancaster.

6. f. 78. Ps. lxxviii. *Salvum me fac*. On *L.* a laden camel, horse, and ass, led by attendants. In the centre Abigail, in a pink gown and a long light-blue ermine-lined mantle, kneels before David on *R.* (1 Sam. xxv. 18 seq.). The latter, who wears, as usual, a blue tunic, pink cape, and red hose, holds a drawn sword in his left hand, and is followed by a troop of men, armed with swords, spears, halberds and clubs.

In the initial, Nabal lies sick in a bed, with a red coverlet and slate-blue curtains; and Abigail, in pink and blue, with a white veil, kneels by his side (*ib.* 38).

Arms: *L.* and *R.* Bohun; *L.* Butler, *R.* Courtenay.

7. f. 99. Ps. lxxx. *Exultate Dno*. On *L.* the witch of Endor calling up Samuel

(1 Sam. xxviii. 7-25); in the foreground is the Purbeck-marble tomb of Samuel, the lid thrown off; the prophet, in white robes and a pink mantle bordered with gold, is sitting upright in the tomb, while on the further side is the witch, grasping his mantle with her right hand and holding a gold cup in the other. She is in red and blue, with a broad white frill round her neck and a large red hood. Behind her stand Saul, disguised, and two other men, in capes and hoods. The back-ground is dark red patterned in lighter red with small white dots arranged in threes. On *R.*, in a separate compartment, is the battle of Mount Gilboa (1 Sam. xxxi.), both Israelites and Philistines having silver armour. In the upper corner Saul, in gold armour and red surcoat, with a crown on his head, is lying dead with a sword in his breast; the Amalekite (2 Sam. i. 10) is bending over him, and his armour-bearer is falling on his sword close by. The background is of a zigzag pattern, black and grey.

In the initial, the Amalekite is offering Saul's crown and bracelet to David, who is seated in a high-backed chair and wears a long blue robe with ermine tippet.

Arms: *L.* England (before 1340), *R.* Bohun; *L.* Bohun, *R.* Lancaster.

8. f. 120. Ps. xcvi. *Cantate Domino.* On *L.* David, clad in a single pink garment wrapped loosely round him, stands in front of a company of eight priests, in white robes and black knobbed skull-caps, one of whom is pouring oil on his head from a gold vessel. On *R.* David, in a pink tunic and long blue mantle lined with ermine, seated on a gold throne, with hands clasped over his chest; four mitred bishops, two on each side, with their gloved hands raised above his head in the act of blessing; on his right an officer, in pink and blue, holding a wand or mace (2 Sam. ii. 4).

In the initial, the battle between the forces (silver armour) of Joab and Abner (*ib.* 12-17).

Arms: *L.* Bohun, *R.* Butler; *L.* Courtenay, *R.* Bohun.

9. f. 123. Ps. ci. *Domine exaudi.* On *L.* Bathsheba, attended by three women, bathing in a stream in a meadow with trees and flowers, while David, crowned, looks down from the summit of a tower (2 Sam. xi. 2). On *R.* David, in a blue robe and ermine tippet, with crown and sceptre, is seated on a gold throne and is giving to a messenger his letter to Joab (*ib.* 14); courtiers at the side and back of the throne.

In the initial, Uriah being slain in battle (*ib.* 17).

Arms: *L.* England (before 1340), *R.* Bohun; *L.* Bohun, *R.* England.

10. f. 142 b. Ps. cix. *Dixit Dominus.* On *L.* David in pink and blue, kneeling prostrate before Nathan, who has a red nimbus, long blue robe and pink mantle. In the clouds above the prophet is the Almighty, half-length, pointing to David with his right hand and resting the other on Nathan's shoulder. On the further side of David are attendants, one holding a wand and pointing to the king. On *R.*, in a separate compartment, David's son by Bathsheba lies on a bed, with curtains and coverlet striped black and red; in the foreground beside the bed David is kneeling prostrate, with his crown on the floor, and on the further side of the bed Bathsheba, in a pink gown and blue ermine-lined mantle, stands wringing her hands (2 Sam. xii. 15-17).

In the initial, David, with crown and sceptre, seated on a throne; before him two men blowing long straight gold trumpets (? the proclamation of Solomon, 1 Kings i. 39).

Arms: *L.* and *R.* Bohun; *L.* Butler, *R.* Courtenay.

11. f. 163 b. Ps. cxix. *Ad dominum cum tribularer.* On *L.* Absalom, with long fair hair and beard and clad in a pink robe and blue ermine-lined mantle, is seated on a throne, and two bishops are setting a crown on his head. On *R.* the battle between the armies of David and Absalom in the wood of Ephraim (2 Sam. xv-xviii).

In the initial, Absalom caught by his hair in a tree, and Joab, on horseback, stabbing him in the back (xviii. 9, 14).

Arms: *L.* England (before 1340), *R.* Bohun; *L.* Bohun, *R.* England.

12. f. 174 b. Ps. cxxxvii. *Confitebor tibi.* On *L.* David, crowned, with gloves on his hands, seated on a throne, commanding Amasa to muster the men of Judah against Sheba (2 Sam. xx. 4); Amasa, in a red tunic and black hooded cape, holds a sceptre, and five other men, one with a club, are behind him. On *R.* Joab embraces Amasa and plunges a sword in his body; another man (Abishai) stands by, looking on (*ib.* 9-11).

In the initial, the wise woman of Abel throws Sheba's head to Joab over the wall (*ib.* 16-22).

Arms (on *L.* of initial): Butler and Courtenay.

13. f. 207. Penitential Psalms. Ps. xxxvii. *Domine, ne in furore.* The Last Judgement. Above, Christ, in a blue robe lined with red, seated on an altar-throne with his feet on a rainbow. His body is bare to the waist and his hands extended, showing the wounds. On his *R.* are two angels, one, in blue with red wings, holding the Cross, the other, in red with blue wings, holding the Spear; on his *L.* are two other angels, one with the Crown of Thorns and the Nails, the other with the Sponge and the Scourge. Below, under the arch, nude dead are rising from their tombs, one with a crown, others with mitres.

In the initial, the open mouth of Hell, filled with souls in the midst of flames.

Arms (on *L.* of initial): Bohun (two shields).

In the left margin of every page is a very narrow ribbon-border of gold and blue or pink, decorated along the outer edge with ivy-leaves, and occasionally with dragons and grotesques, and having cusped corner-pieces and horizontal limbs at top and bottom ending in delicate recurved ivy-sprigs. The initials of psalms other than those already mentioned (as well as the smaller initials of verses) are in blue and pink, heightened with white, on a gold ground. As far as Ps. ix they enclose shields of arms, viz. France-England (f. 1 b), Castile-Leon (f. 2 b), John of Gaunt (f. 3), Lancaster (f. 4), Bohun (ff. 5, 5 b), Butler (f. 7), and Courtenay (f. 7 b); after this they enclose human heads, male (ff. 23, 40 b, 44, etc.) and female (ff. 12 b, 25 b, 69 b, etc.), a hare (f. 51 b) and other beasts, dragons, and grotesques, or, more frequently, foliage. The two female heads on ff. 12 b, 25 b are possibly intended for portraits.

The supplementary leaves at the beginning and end contain, in various 15th cent. hands:

1. Memoriae of (a) SS. Denis, Blaise, George, Christopher, Thomas, Erasmus, Cericus (Cyricus) and other "privelegiati," male and female, f. i;—(b) St Nicholas, f. ii;—(c) St Fronto, f. ii b. Interrupted at the top of f. iii by the next article and resumed towards the bottom of the page.

2. Medical recipe headed "This medecyne ys good for the axes" (aches). f. iii.

3. Papal indulgences, as confirmed by "oure holy fader Eugenyne now pope of

Rome" [Eugenius IV, 1431—1447], for all those who visit "ony place of the Brether of seint Iohn of Ierusalem withynne Yngelond." f. iii b. Continued at the end of the volume (f. iv) after f. 243.

4. Memoria of St Henry [Henry VI, d. 1471]. In the centre of the page. f. iv b.

5. Story put into the mouth of Thomas Becket, Archbishop of Canterbury, how at Sens, when he was in exile, the Virgin appeared to him in a vision and gave him a golden eagle and a phial (ampulla) to be used for the anointing of the future Kings of England, who should win back the lands lost by their forefathers. In another copy (*circ.* 1400) in Brit. Mus. Cotton MS. Claudius E. viii, f. 1 b, it is added that the writing was casually found in an old chest by Edward III in 1338. f. v.

6. Office of St Winifred. f. vi b.

A clue to the origin of the MS. is furnished by the frequent repetition of the arms of Bohun, Butler and Courtenay in juxtaposition with those of the royal house of England and the Lancaster branch of it. Humphrey de Bohun, 4th Earl of Hereford (1298—1322), married in 1302 Elizabeth, daughter of Edward I and Eleanor of Castile and widow of John, Count of Holland, and had by her, among numerous other children, Eleanor, married in 1327 to James Butler, who was created Earl of Ormond in 1328 and died in 1337, and Margaret, married in 1325 to Hugh de Courtenay, who succeeded as 2nd Earl of Devon in 1341 and died in 1377. The Countess of Ormond died as early as 1363, but her sister survived until 1391. As grand-daughters of Edward I they were cousins of Edward III and, in the next degree, of his son John of Gaunt, and were also related less nearly to Henry, Duke of Lancaster, who was great-grandson of Henry III. In 1359 John of Gaunt married Blanche of Lancaster, daughter and heir of Duke Henry, and the Psalter was probably a joint gift from the two sisters either to him or his wife, or to both of them, on that occasion. On his father-in-law's death he became Earl of Lancaster in his wife's right in 1361 and Duke of Lancaster by creation the year following; and after the death of the Duchess Blanche in 1369 he married Constance, daughter and co-heiress of Peter the Cruel, King of Castile. As this second marriage did not take place until Sept. 1371 (S. Armitage-Smith, *John of Gaunt*, 1904, p. 93), when the Countess of Ormond had been dead for some years, the Psalter cannot have had any connexion with it. The Castile-Leon arms must therefore refer to the marriage of Eleanor of Castile to Edward I; and by including them the artist probably wished to draw attention both to the triple royal descent (England,

France, and Spain) of John of Gaunt and to the double royal descent of the Bohun sisters. Another Psalter decorated in precisely the same style for their nephew Humphrey de Bohun, 7th Earl of Hereford (1361-1372), is at Exeter College, Oxford (*Burlington Fine Arts Club. Exhibition of Illuminated MSS.*, 1908, no. 73, p. 35). Later the present MS. belonged to Henry VI or his queen, Margaret of Anjou (m. 1445), whose arms, impaled, are inserted in the margin of the first page. Below them, and painted apparently by the same hand, are the arms of John Stafford, Lord Chancellor 1432-1450, and Archbishop of Canterbury 1443-1452. It may therefore either have been inherited by Henry VI as great-grandson of John of Gaunt and given by him to the archbishop, or the latter may have been the earlier possessor and have given it to the king or queen.

The following five 15th cent. royal obits are inserted in the Kalendar:

4 May. "Mem. quod iii^o die mensis Maii anno domini Mcccclxxi^o fuit obitus Edwardi primogeniti Henrici sexti Regis Anglie et Francie."

16 May. "Obitus Henrici vi^{ti} Regis Anglie et Francie xvi die mensis Maii anno dom. supradicto."

These two entries are written in the same hand, in red ink. The usual date given for the death (assassination) of Henry VI in the Tower is 21 May, the day on which Edward IV entered London in triumph after the battle of Tewkesbury (4 May). Probably "xxi" was wrongly copied as "xvi."

2 Aug. "Mem. quod Regina Margareta obiit ii^o die Augusti, cuius anime propicietur deus, anno dom. millesimo cccc^{mo} lxxxii^o." In another hand, in black ink. Margaret died 25 Aug. 1482; her will was dated 2 Aug. (*Dict. Nat. Biogr.*).

14 Sept. "Obitus Iohannis ducis Bedfordie regentis regnum Francie. 14[35]." Slightly cut in binding.

14 Nov. "Obitus Anne ducisse Bedfordie regentis regnum Francie 1432."

These obits of John, Duke of Bedford, uncle of Henry VI, and Anne of Burgundy, his first wife, are in a third hand, which has also entered the obits of George Burneby, 9 June, Anne Burneby, 14 Aug., and Philippa Burneby, 4 Nov.

Late in the 16th cent. the MS. appears to have been in the possession of the family of Walton [of Longford, co. Notts.?], notes of the following events being inserted in the margins of the Kalendar:

29 Feb. [1588]. Birth of Elizabeth Walton.

6 Apr. 1580. Death of Margaret, widow of John Walton.

17 Apr. 1583. Birth of Margaret, daughter of John Walton.

19 Apr. 1592. "Mem. the worke began at L[ongford] mylnes as this daye."

- 16 May, 1591. Birth of Henry, son of John Walton.
5 June, 1592. "The new mylnes at Longford were rezed (? , raised), Edward Wryght being the head mylnewryght.....M^r Ric. Orme overseer of the worke."
10 Sept. 1584. Birth of Martha Walton.
24 Oct. 1624. Birth of Alles (Alice), daughter of Henry Walton.

This Psalter was given to its late owner, Emma, Lady Stafford, by her husband, Henry Valentine Stafford-Jerningham, 9th Baron Stafford (d. 1884), who acquired it by purchase. From an inserted cutting from a catalogue it appears to have been included in some public sale in the first half of the 19th century. It was no. 72 at the Burlington Fine Arts Club's Exhibition of 1908. A typical opening is reproduced in plate 63 of the illustrated edition of the Catalogue.

G. F. W.

C. LATIN GOSPELS.

Bought in Paris May 8, 1909, at the sale by T. Belin of the MSS. of 'M. L. D.'

Vellum, 11½ × 9 in., 204 ff., 22 lines. French (probably Tours). Cent. ix. f. 2. *de ceteris*.

Binding: Modern vellum which took the place of shabby calf of the 18th century, lettered MANUSCRIPT. ANTIQVVM 4^{OR} EVANGELIA.

Collation: a^o b^o (lacks 3) c^o (lacks 2) d^o-k^o l^o (lacks 6) m^o-u^o x^o (lacks 3) y^o (lacks 2, 3) z^o A^o B^o C^o D^o E^o (3 blank pasted down, 4 blank removed). The missing leaves follow ff. 8, 14, 81, 157, 163.

Contents:

INC. PREF. S. HIERONIMI PRESB. IN EVANGELIA. BEATO PAPAE DAMASO HIERONIMVS: <i>Novum opus facere me cogis</i>	I
ITEM ARG. S. HIERONIMVS DAMASO PAPAE: <i>Sciendum etiam</i>	1 b
ITEM ARG. S. HIERONIMI: <i>Plures fuisse</i>	4 b
INC. EPLA EVSEBII EPI DE EVANGELIIS: <i>Eusebius Carpiano</i>	6 b
Eusebian Canons (one leaf missing)	7 b-10
INC. PROL. IN MATTHEO: <i>Mattheus ex Iudaea</i>	10 b
Capitula 81, beginning <i>Generationum nomini</i>	11 b
INC. EV. SEC. MATTHEVM	14 b
INC. ARG. IN EV. MARCI: <i>Marcus evangelista</i>	60 b
Capitula 46, beginning <i>De baptismo iohannis</i>	61 b
INC. EV. SEC. MARCVM	62 b
INC. PREF. IN EV. LVCAE: <i>Lucas Syrus</i>	92
Capitula 73, beginning: <i>Uisio Zachariae generandi Iohannem</i>	93 b
INC. EV. SEC. LVCAM	95 b
INC. PREF. IN IOHANNE EV: <i>Hic est Iohannes</i>	147
Capitula 35, beginning: <i>Ubi Iohannes testimonium perhibet de xpo</i>	148
INC. EV. SEC. IOHANNEM	149 b
Capitulare evangeliorum de circulo anni	187
Capitula evangeliorum necessariorum: <i>Pro ubertate pluviae—Pro amicis viventibus</i> (including series for the ordination of bishops as in Pierpont Morgan MS. 6)	202 b

Provenance: From the style of the writing and decoration it may be inferred that this fine book originated in the monastery of St Martin at Tours. There is, however, no more direct evidence of this and there are no marks of ownership.

Writing: The body of the text is written in a beautiful Caroline minuscule hand (like that of the Gospels, Harl. 2790, at the British Museum), slightly sloping, the first line of each chapter being in uncials. The initials to the chapters and paragraphs are in red and not very large.

For the prologues a different script is used. The prologue to Matthew, ff. 10*b* and 11, is written entirely in uncials. The other prologues usually begin with a few lines in uncials, the rest being in half-uncials¹.

Decoration: The rubrics before each Gospel and before St Jerome's general preface to the Gospels are written in large burnished gold capitals on purple panels and are enclosed in decorative borders. The opening words of the first Gospel are unfortunately missing. The three other Gospels begin with superb initials of a most intricate kind, the accompanying words being of burnished gold and for the most part in large capitals. The great initial I's to Mark and John are particularly magnificent. St Jerome's general preface also begins with a grand initial N of the width of the text. The other prologues are adorned with smaller but still very large initials of the same kind.

The Eusebian Canons occupy six pages, one leaf being missing on which were Canons III-V. The arches enclosing the Canons are very ornamental, the columns being of patterned gold or silver or painted to imitate marble, with elaborate capitals. On ff. 9*b* and 10 horns are suspended from the main arches, and there are two lions on each of these pages. On f. 8*b* there are two peacocks.

The condition of the book is remarkably good considering its antiquity.

S. C. C.

¹ The text of the Bible written by order of Alcuin, MS. A. 1. 5 in the Bamberg Library, contains a similar combination of the three scripts. (See plates 1-5 of *Aus den Schätzen der Kgl. Bibliothek zu Bamberg* by Dr Friedrich Leitschuh, Bamberg, 1888.)

T CI. CASSIODORUS AND SENECA, FROM WALTHAM ABBEY.

Bought from Quaritch, July 31, 1911. It was one of five very clean monastic manuscripts, three from Waltham and two from Bury St Edmunds, sold at Sotheby's, July 21, 1910, by Mr George Holt Wilson of Redgrave, Suffolk.

Vellum, 9 by 6½ in., 4 + 238 ff., 34 lines on ff. 1-167 and 231-234. On ff. 168-230 the number of lines varies from 26 to 35. Perhaps English. Cent. xii-xiii.

Binding: Oak boards covered with white kid, of the first half of the 13th century. There is a leather marker of the same date. The head-bands are of blue and white silk.

Collation: 1^a-8^a 9^a [+ 2 a] 10^a 11^a (Cassiodorus ends here. Sections numbered i-xi) 12^a 13^a (Seneca begins. Sections numbered i and xxii) 14^a-21^a (Letters of Seneca. Sections numbered i-viii) 22^a 23¹⁰-25¹⁰ 26¹² 27¹⁴ (2 removed, but nothing lacking. Excerpts from Seneca, etc. Sections numbered in red i-vi) 28^a (Polyhistor).

Contents:

1. Variae of Cassiodorus.	Prologue	f. 1
	Book I	2 b
	„ II	17 b
	„ III	30 b
	„ IV	45 b
	„ IV 39 ends	54
	„ VIII	54
	„ IX	70
	„ X	83 b
	(ends x 3 excitat Theodoricus)	84 b
	Blank	85-87
2. Senecae librorum de beneficiis epythoma		88
3. Senecae de remediis fortuitorum		97
4. Senecae ludus de morte Claudii Caesaris		99
	Blank	103

5.	Senecae liber XIV moralium epistolarum (letters 89-124)	f. 104
	Blank	165-167
6.	Excerpta e libris Senecae. Prologue begins <i>In quodam codice</i>	168
	ends in letter 109 <i>pari iugo ducet</i>	227 b
7.	<i>Credimus et tenemus et fideliter predicamus</i>	227 b
	ends <i>dominatione liberavit</i>	230
8.	Versus figurarum (70 lines in 2 columns on the Figures of Logic).	
	Begins: <i>Quod facis hic subici facias ibi postea dici</i>	230 b
	Ends: <i>Hec ego quos feci versiculis didici.</i>	
9.	Beginning of Polyhistor of C. Julius Solinus.	
	[<i>Quoniam</i>] <i>quidem impatientius</i>	231
	Ends abruptly: <i>unum diem et oporteret</i>	234
	Blank	234 b-238

Divisions 1-5 and 9 are uniform in style and are written very beautifully by more than one hand of the very beginning of the 13th century, on good vellum. The initials, alternately red and blue with penwork decorations, are masterly. Divisions 6-8, occupying 63 ff., are of the 12th century, and are roughly and unevenly written on poor parchment with coarse red initials.

Provenance. Inside the cover is written Waltham ^{sce}✠ in a hand of c. 1220, and below this in a hand of the 14th century is the pressmark cxxix al. ca. (*almario canonicorum*. See New Palaeographical Soc. Pl. 17, 9 a). Again at the head of f. 1 is Walthā ✠ in a 13th century hand. The MS. probably remained at Waltham Abbey until its suppression in 1540, when it appears to have become the property of Sir Nicholas Bacon, who has written his name with the line *Vive tibi et longe nomina magna fuge* on a flyleaf at the beginning. Sir Nicholas Bacon (1509-1579), lord keeper of the great seal, scholar, lawyer, orator and politician, friend of Lord Burghley and of the great lover of manuscripts Archbishop Parker, and father of Sir Francis Bacon, founded a grammar-school at Redgrave, near Botesdale, Suffolk, where he owned property which had belonged to the abbey of Bury St Edmunds. This property was acquired toward the end of the 17th century by Sir John Holt (1642-1709), who died without issue. His brother was Rowland Holt, chief prothonotary of the King's Bench, and the latter's grandson, another Rowland Holt, of Redgrave, had a daughter Lucinda, who married c. 1750 Thomas Wilson, the ancestor of Mr George Holt Wilson of Redgrave Hall, by whom this book, as

stated above, was sold at Sotheby's. In a Bible from Waltham sold by him at the same time, and now (1911) belonging to Mr George Dunn, there is a catalogue of the 13th century which may be that of the library of Waltham Abbey. A transcript will be found on p. 91 of Quaritch's Catalogue no. 303. Lines 16-18 contain references to works of Seneca, but Seneca was a favourite author in the Middle Ages, and, as there is no mention of Cassiodorus, it would be rash to identify the present manuscript with any entry in the list.

It will be observed from the table of Contents given above that no doubt owing to the use of defective MSS. by the scribes, both the *Variae* of Cassiodorus and the *Epistles* of Seneca are of a scrappy nature. In Dr Theodor Mommsen's great edition of the *Variae* (*Monumenta Germaniae historica. Auctorum antiquissimorum* t. xii. Berlin 1894) 119 MSS. are arranged in six classes. Of these only 21 (Class VI) contain all twelve books. The present MS. is not described, but would find a place in Section II of Class I, which deals with 33 MSS. derived from an archetype in which all was missing between book iv 39 and book viii. None of these 33 however break off, as this MS. does, early in book x. Of the *Epistles* of Seneca 88 out of the total number of 124 were missing from the MS. used by our scribe. The *Polyhistor* of Solinus is a mere fragment.

It has been pointed out that the excerpts from Seneca are in an earlier hand than the rest of the book and they may well have been written at Waltham, though there is nothing that can be called proof one way or the other. The main portion of the volume (i.e. ff. 1-167 and 232-238) may be English, but both writing and ornament seem more related to North-Eastern France or Flanders. Both Sir George Warner and Dr James share my doubts as to the English origin of these finely written leaves. It is impossible to claim that because a book belonged to a given monastery it was necessarily produced there. It is fair to add that we know little about the style of writing practised at Waltham.

I have been unable to supply the authors of the disquisition on the Creed and the verses on the figures of logic which end the older portion of the manuscript. Below the verses are the letters P. P. P. R. R. R. R. V. V. V. V. V. V. V. V. F. F. F. with the

interpretation *Pater patrie profectus: Regimen Romanorum ruit Rome Validus victor venit vicit viros vestre urbis flamma ferro fame.* Dr James tells me that this inscription was on an arch at Rome and that it was deciphered by Bede, who thus earned the title of the Venerable. It occurs variously and with varying interpretations. (See Dr James's Catalogue of Eton MSS. p. 10 for one variant.)

Historiated initials. There are four historiated initials in the newer part of the manuscript. The figures are well drawn with heavy black outlines and backgrounds of burnished gold. In the third of these the gold is patterned with stamped circles.

1. f. 88. In initial I covering the whole of the inner margin, a man with white hair and beard, dressed in a short blue tunic and red hose and holding up in his *L.* hand a small orb surmounted by a cross, stands on the neck of another man whose head is bent down. (?Wisdom and Ignorance.) Beneath the feet of the lower figure is a lion.

2. f. 97. In initial G, a wheel of Fortune to the spokes of which six figures are bound with their heads outwards. They include a king and an archbishop. Fortune holding a red branch stands on the head of a descending figure on *R.*

3. f. 99. In initial Q, half-length figure of the Emperor Claudius throwing dice into the air.

4. f. 104. In large initial R. Above, Nero seated on a faldstool with sceptre in *R.* hand and with *L.* hand raised. His red mantle is lined with vair. Below, Seneca in a font-shaped bath with arms outstretched. Two long-robed friends cut the veins inside the elbows.

The condition of the book, like that of the other four manuscripts sold by Mr Holt Wilson, is most remarkable. It seems to have been protected from dust for seven hundred years.

S. C. C.

CII. EPISTOLAR OF THE SAINTE CHAPELLE, PARIS.

Bought at Sotheby's July 27, 1911, Lot 252, described as 'the Property of a Gentleman.'

Vellum, $16\frac{3}{8} \times 11\frac{3}{8}$ in., ff. 223, 18 lines. Cent. xiv (c. 1340-50).

Binding: English, dark blue morocco, with gold tooling, incorrectly lettered *MISSALE PARISIENSE M.S.* The end papers bear a watermark 1836.

Collation: 28 sections, all of eight leaves except the 14th (ff. 105-111), from which the last leaf was removed (doubtless owing to an error or miscalculation) when the book was written. The text is complete, although at first sight there seems to be a gap, as there is no f. cxi. Two leaves are numbered cx. The leaves are numbered i-ii^cxxiii in formal Roman numerals by the original scribe.

Contents:

Proprium de tempore	f. i
In dedicatione ecclesie	clxviii b
Proprium sanctorum	clxix
Commune sanctorum	ccii
Explicit liber epistolarum secundum usum Parisiensem	ccxxiii

The *proprium sanctorum* is in substantial agreement with the Sainte Chapelle Kalendar in the imperfect Breviary, no. 72 in Mr Thompson's collection. Among the noteworthy feasts are:

- (1) Aug. 4. De susceptione s. crucis f. 187 b
- (2) ,, 11. De susceptione sce corone domini 189
- (3) ,, 25. De sco Ludovico rege Francie 191
- (4) In translatione capitis beati Ludovici 179 b
- (5) [Sept. 30.] In festo sanctarum reliquiarum 194 b

The last two are contemporary additions made in the lower margins. There can be no question that the Feast of Relics

referred to is that of the Sainte Chapelle (Sept. 30), as it is placed next to the Feast of St Remigius (Oct. 1). The Parisian Feast of Relics (Dec. 4) is also observed, but this occurs in Sainte Chapelle Kalendars.

Writing. The text is written in a large and regular Gothic letter of uniform character, but probably by more than one scribe. The ink is rather brown. The capitals are touched with red. At the ends of gatherings on the versos of ff. 143, 151, 159, 167, the Corrector's mark (Cor.) may be seen, as in MS. 72 above mentioned.

Decorative Initials. Large and very rich initials, alternately burnished gold and blue, with most elaborate and beautiful blue and red penwork, are a great feature of the book.

The initials for the Sundays in the *Proprium de Tempore* and for the great Feasts in the *Sanctorale* are especially rich, with a border of half fleurs-de-lys (see footnote on p. 79 of this Catalogue), alternately burnished gold and blue, extending from them up and down the inner margin. The central portion of the penwork decoration in many of these initials is a little red or blue spread-eagle, which may perhaps be a sort of signature. On ff. 58 and 202 the penwork decoration entirely surrounds the text. The smaller initials and paragraph-marks are in the same style. The line-endings consist of gold, blue and red scrollwork or fleurs-de-lys.

Historiated initials. There are eight large historiated initials to the great Feasts in the *Proprium de Tempore*, attached to ivyleaf borders enclosing the whole page of text. These initials are fine examples from the atelier of Jean Pucelle, but are not, I think, the work of Pucelle himself, who may now be safely identified with 'the third hand' in the Hours of Jeanne of France, Queen of Navarre (see Mr Yates Thompson's Catalogue, vol. II, p. 165, Hours of Yolande of Flanders, p. 20), but by his co-worker 'the first hand' in that book, who was also a very fine miniaturist.

The Epistolar must therefore be added to the list of books from Pucelle's studio, which can now be arranged as follows:

- (1) Bible written by Robert de Billyng in 1327 (Bib. Nat. MS. Lat. 11935).
- (2) Procès de Robert Comte d'Artois, c. 1332 (Bibl. Nat. MS. Français 18437) by 'the first hand.'
- (3) Hours of Jeanne of Savoy 1329-44. Collection of Mme Jacquemart-André.
- (4) Hours of Blanche of Burgundy, partly destroyed at Turin. A portion (26 leaves) containing no miniatures by Pucelle himself or 'the first hand' of the Hours of Jeanne of

France, Queen of Navarre, is in the library of the Bishop of Portsmouth and has been reproduced under Mr Yates Thompson's auspices by Dom P. Blanchard (1910).

(5) The Hours of Jeanne of France, Queen of Navarre. Mr Yates Thompson's Collection, no. 75; see his Catalogue Vol. II, pp. 151-183, and a monograph by Mr Thompson printed by him for presentation to the Roxburghe Club, 2 vols. 1899.

(6) The Hours of Yolande of Flanders. Mr Yates Thompson's Collection, no. LXXXVI. See the separate monograph (1905) by the writer of this notice.

(7) The Hours of Blanche of France, Duchess of Orleans (d. 1358), Urb. Lat. 603 at the Vatican, described by L. Delisle in the *Bibliothèque de l'école des chartes*, t. LXVI, pp. 489-539.

(8) The Psalter of Bonne of Luxembourg (1332-49), wife of King John of France, described with three reproductions in the *Catalogue illustré* of A. Firmin-Didot, vol. IV.

(9) The 'Heures de Pucelle,' belonging to the Baron Maurice de Rothschild, described and fully reproduced by Léopold Delisle, 1910.

(10) Le livre des miracles de Notre Dame, formerly at Soissons.

(11) A Paris Missal (Arsenal Library 608).

(12) A small imperfect Missal of the use of Arras, no. 6 in Didot's *Catalogue illustré* vol. 6.

(13) The Belleville Breviary (Bibl. Nat. Latin 10483-4).

(14) The Breviary of Jeanne of Evreux, vol. 2, at Chantilly.

(15) The Breviary (Pars aestivalis) of Mary de Valence, Countess of Pembroke, Dd. 5. 5 in the University Library, Cambridge. It is of Franciscan origin, in double columns of 30 lines, and has very numerous miniatures and marginal drolleries, apparently by the inferior '4th hand' of the Hours of Jeanne of France, Queen of Navarre.

(16) Sainte Chapelle Epistolar. (The present book.)

The subjects of the historiated initials are as follows:—

1. f. 1. First Sunday in Advent. Romans xiii. v. 11. *Fratres scientes quia hora est iam nos de sompno surgere.* In initial F, St Paul stands on *L.* and addresses a group of men and women seated on the ground on *R.* A man in the foreground sleeps with his head resting on his folded arms.

Compare Horae of Jeanne of France, Queen of Navarre, f. 31 b.

2. f. 13. Christmas Day. Isaiah lii. 6. *Hec dicit dominus deus. Propter hoc sciet populus meus nomen meum in die illa.* In initial H, Isaiah advances from *L.* and addresses a group of six men and women who stand on *R.* The Deity leans from clouds above.

3. f. 15. Epiphany. Isaiah lx. 1. *Surge illuminare ierusalem.* In initial S, the Virgin sits crowned on *R.* on a yellow altar, holding the infant Christ, who stands on her knee in a red tunic and takes gold coins from a gold cup held up by the eldest king, who kneels in the foreground with his crown on the ground before him. The other two kings stand behind him on *L.* The first of them points upwards to a flying angel, who takes the place of the star shown in the similar composition on f. 55 b of the Hours of Jeanne of France, Queen of Navarre.

4. f. 84. Easter Day. 1 Corinthians v. 7. In initial F of *Fratres*, Christ rises from the tomb clad in a white mantle and showing his wounds. He holds a long cross. The three soldiers lie against the tomb in the foreground asleep.

5. f. 99^b. Ascension Day. Acts i. 1. In initial P of *Primum*. On *R.* a group of seven Apostles with St John in the foreground, on *L.* another group of five Apostles, with the Virgin in the foreground, stand in a rocky place and witness the Ascension of Christ, whose feet are seen disappearing into a blue cloud above.

6. f. 108^b. Pentecost. Acts ii. 1. In initial I of *In diebus illis*, two groups of Apostles with the Virgin and St John in the foreground are seated in a grassy place. The Dove descends from above with red lines proceeding from its beak. Comp. Hours of Jeanne of France, Queen of Navarre, ff. 74 and 127.

7. f. 116^b. Trinity Sunday. 2 Corinthians xiii. 14. In initial F of *Fratres*, the Father seated on a carved altar holds the crucified Son. The Holy Ghost proceeds from the mouth of the Father. Comp. Hours of Jeanne of France, Queen of Navarre, f. 139.

8. f. 116^b. Corpus Christi. 1 Corinthians xi. 23. In initial F of *Fratres*, the Last Supper. Christ sits on the further side of a long table on which St John leans. On *R.* sit five other Apostles, on *L.* six (one too many). Judas sits on the floor in foreground holding a fish in each hand.

S. C. C.



Mark Tom, Philadelphia, Pennsylvania

CHH. THE MEIZ PONTIFICAL.

Formerly in the Library of the late Sir Thomas Brooke, Bart. who, in the portrait opposite, holds the Gospels of Lothar, a manuscript of great value which he bequeathed to the British Museum.

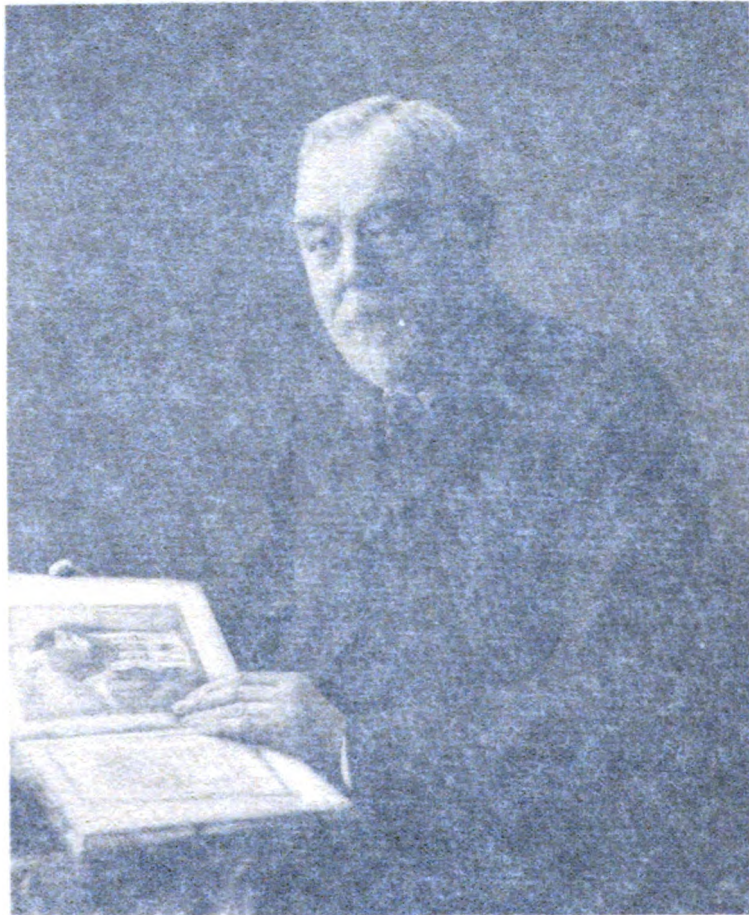
Vellum, $12\frac{1}{2} \times 9\frac{1}{4}$, ff. 140. Cent. xiv (1302-16).

Binding: Modern red velvet.

Collation: aⁿ-n^o o pⁿ-sⁿ tⁿ.

This Manuscript, written for Reinhold von Bar, Bishop of Meiz (1302—1316), and bequeathed to me by my friend the late Sir Thomas Brooke, has been so exhaustively and ably described by the Rev. E. S. Dewick, that it is not necessary to insert in this catalogue what would be merely a transcript of Mr. Dewick's remarks. These are contained in the 11th volume of the Transactions of Sir Thomas to the Rosburghe Club in 1902, and illustrated by four plates in gold and colour by W. Griggs, and in collotype by the Autotype Company. I may add that Sir Thomas Brooke's volume is one of the most splendid of the sumptuous reproductions of Illuminated MSS. which have been issued by members of that Club or by the Club itself.

The Manuscript contains 42 large pictures, each about $6\frac{1}{2} \times 3\frac{1}{2}$ inches, illustrating the various ceremonies which a Bishop would be called upon to perform, and farther it has 137 initials, historiated with coats of arms, small figures and groups of an ecclesiastical character, whilst the branches of foliage which deck the lower margins of the pages are filled with humorous and grotesque subjects, in which animals, the hare, the fox, the monkey and the snail play the principal parts. These subjects number more than one hundred.



CIII. THE METZ PONTIFICAL.

Formerly in the Library of the late Sir Thomas Brooke, Bart. who, in the portrait opposite, holds the Gospels of Lothair, a manuscript of great value, which he bequeathed to the British Museum.

Vellum, $12\frac{1}{2} \times 9\frac{1}{4}$, ff. 140. Cent. xiv (1302-16).

Binding: Modern red velvet.

Collation: a^a-n^o o^s p^a-s^o t^o.

This Manuscript, written for Reinhold von Bar, Bishop of Metz (1302-1316), and bequeathed to me by my friend the late Sir Thomas Brooke, has been so exhaustively and ably described by the Rev. E. S. Dewick, that it is not necessary to insert in this catalogue what would be merely a transcript of Mr Dewick's remarks. These are contained in the folio volume presented by Sir Thomas to the Roxburghe Club in 1902, and illustrated by four plates in gold and colour by W. Griggs, and ninety-six plates in collotype by the Autotype Company. I may add that Sir Thomas Brooke's volume is one of the most splendid of the many sumptuous reproductions of Illuminated MSS. which have been issued by members of that Club or by the Club itself.

The Manuscript contains 42 large pictures, each about $6\frac{1}{4}$ by $3\frac{1}{4}$ inches, illustrating the various ceremonies which a Bishop might be called upon to perform, and farther it has 137 initials, historiated with coats of arms, small figures and groups of an ecclesiastical character, whilst the branches of foliage which deck the lower margins of the pages are filled with humorous and grotesque subjects, in which animals, the hare, the fox, the monkey and the snail play the principal parts. These subjects number more than one hundred.

It should be added that the Metz Pontifical is closely connected with the Breviary of Marguerite de Bar, sister of Bishop Reinhold de Bar, and Abbess of the Benedictine Abbey of St Maur in Verdun (1291—1304), the first volume of which is no. 31, described in the first part of my Catalogue (pp. 142—178), published in 1898, while the second volume is in the Public Library of Verdun. The two MSS. were possibly written and illuminated by the same artist or, at all events, in the same establishment. It is worth mentioning that a conventional spread-eagle figures frequently in the smaller initials, as it does also in the initials in no. CII, the Epistolarium of c. 1360.

H. Y. T.

CIV. CUVELIER'S LIFE OF BERTRAND DUGUESCLIN.

Bought at Sotheby's, July 1901, in the sale of Lord Ashburnham's Barrois MSS.

Vellum, 12 × 8½ inches, ff. 289. One column of 33 lines. French, c. 1400.

Binding: 18th century olive or faded blue morocco; French, gilt edges.

Collation: A^s-Z^s, Aa^s-Dd^s, Ee⁷-Ff^s, Gg⁷, Ii^s, Kk⁷, Ll^s-Nn^s, Oo^s.

This most interesting Manuscript, formerly the property of Pierre de Craon (c. 1480), the Duc de la Vallière (no. 2778), and the Earl of Ashburnham (Barrois MSS. no. 112), has been so elaborately described by me in a separate volume, printed at the Chiswick Press in 1909, that I will content myself here by referring inquirers to that volume in which they will find facsimiles of the thirteen miniatures contained in it, and other interesting matter.

H. Y. T.

CV. DANTE. THE DIVINE COMEDY.

Bought from Señor Luis Mayans, Madrid, May 1901.

Vellum, $14\frac{1}{2} \times 10$, ff. 190, 39 lines to a page. First half of cent. xv.

Binding: modern stamped calf.

The writing measures 9 inches in height and is of the style known in Italy as "alla antica." It differs from the writing of the MS. illustrated by Botticelli in some particulars: e.g. the a is closed up. The Botticelli MS. was written for Lorenzo di Pier Francesco de' Medici (born 1456, died 1503), and may have been written about 1490, when Botticelli was 44 years old. He died in 1510. The present volume was written and illuminated for Alphonso V, King of Aragon, Naples and Sicily, Alphonso the Magnanimous, who succeeded his father, Ferdinand the Just, in 1416. He inherited the crowns of Sicily and Sardinia and only took possession of Naples in 1442 after a long struggle. He died in 1458. The arms are 1 and 4 Aragon, 2 and 3 in pale Hungary, France and Jerusalem. The same arms are found in Harl. 9465, done in 1482 for his son Ferdinand, but the latter seems usually to have reversed the quarters, as in Harl. 3481, 3482 and 3485. For particulars of the Library of Alphonso the Magnificent see Delisle, *Cabinet des Manuscrits*, vol. I, p. 220.

For a page of illumination whose artist is known and which is dated Padua 1417, and which closely resembles the work on folios 1, 65 and 129 of the present volume, compare plate LXV of *Monumenta Palaeographica Sacra*, Turin.

On f. 190v., the last page of the MS., we find the following inscription "Ex commissione dd. Inquisitorum Valentie vidi et expurgavi secundum expurgatorium novum Madriti 1612 et subscripsi die 14 Septembris 1613 ego fr. Antonius Clericus."

Now in a MS. Dante belonging to Mr Dyson Perrins, of c. 1460, is the imprimatur of the same Inquisitor of Valentia and the following inscription is found on the first page of that volume, "Es de la Libreria de S. Miguel de los Reyes." The same inscription almost erased can be made out with a little difficulty on f. 1 of the present volume. The two volumes were therefore together in the beginning of the 17th century, and had presumably been brought to the Convent of S. Miguel by Fernando de Aragon, the builder of the convent in 1538. This Fernando de Aragon, Duke of Calabria, founded S. Miguel as a royal burying place, and he and his wife are buried there. We have therefore three or four facts in connection with the provenance of this volume. First, it was written for Alphonso the Magnanimous about 1450 A.D.; it was carried to Spain by Fernando, Duke of Calabria, in 1538; it was at Valentia in 1612. Subsequently, in 1860, it was in the possession of Señor Don Luis Mayans at Madrid, and was purchased by me in May 1901 from a dealer named Harris who brought it from Madrid to London for sale. M. Mayans appears to have had it bound about this time. See the letter of Don Pascual de Gayangos dated Madrid, Palacio Archivo de la Real Casa, Dec. 18th, 1860. M. Gayangos puts its date at from 1430 to 1460. As to the character of the text I have no certain information, but Canon Moore, of St Edmund's Hall, Oxford, writes me after a somewhat cursory examination, that the text is of an ordinary type, not belonging to any of the two or three special families that have been recognized, and of about average excellence, or perhaps rather above average. "As to the place of origin, it presents rather a curious problem. It has several strongly marked Venetian or Lombardo-Venetian dialectic forms, but, on the other hand, there are several of the very commonest peculiarities of that dialect absent. Some of those found might belong to Southern dialects, but there again the most marked characteristics of those dialects are absent. At present I rather incline to a North Italian origin. It is certainly not Florentine or Central Italian."

The figure subjects in this magnificent volume, which Canon Moore describes to me as the most beautiful MS. of Dante that he has ever seen, are of three kinds: (*a*) the first pages of each of the three divisions of the poem; (*b*) the illustrations of the Inferno and

Purgatorio, 48 in number, of which 37 are in the Inferno and 11 in the Purgatorio, all apparently the work of one artist; (c) the illustrations of the Paradiso, 64 in number, the work of an artist whom Mr Fairfax Murray and Mr Roger Fry both believe to have been Giovanni di Paolo of Siena, who was born in 1403. Mr Fry feels sure that the first miniaturist was a Florentine.

1. f. 1. At the top is a great N, occupying nearly 36 square inches, and with borders of foliage and gold balls hanging from bare stems, extending along the top of the page and down the inner side almost to the bottom. The body of the N contains figures of Dante and Virgil, the first in blue, the latter in red, standing in front of a dense forest: Dante's head is covered with a blue hood and a white kerchief is apparently tied under his chin so that his hair is hidden. Virgil has a long moustache and beard of iron grey, his hair of the same colour hiding his ears. His head is bald except for a tuft over his forehead. His eyes are deep-set, and he seems to represent the mediaeval idea of a magician. In the four corners of the letter are four half-length figures of (1) a youth with a blue helmet-shaped hat, who carries a sword in his right hand and a man's head in his left, and perhaps represents Justice; (2) below him, in the left-hand corner, a youth with abundant brown hair carries a pillar of marble in his left and a globe in his right hand. He is clad in red, and represents perhaps Force or Power. (3) In the top corner to the right, another youth or maiden in purple carries a branch of olive(?), and below (4) another young person pours liquid from one vessel into another. The two last may possibly stand for Peace and Temperance. There is a good deal of dull gold used. The letter N is in red, with blue, red and green scrolls and leaves. The coat of arms described above is at the bottom of the page, inclosed in a "cul de lampe" border of shades of blue, with a thin red line outside it. The effect of the whole page is very rich and well proportioned. The head of Virgil and the general style of the ornament coincide very closely with that above noted in the Paduan MS. of 1417, and might very well be the work of the same hand. It has been painted after the writing and illuminated small capitals of the text. These last are in burnished gold on backgrounds of alternate red and blue figured with white, and measure a quarter of an inch square. These small capitals impinge on the text, the illuminated border impinges on the small capitals, showing the order of their making, text first, then small capitals, and finally the illumination, and doubtless the coat of arms. The flat gold background of the arms is figured with a pattern, that of the initial is plain.

2. f. 2. Canto I. Dante, issuing forth from the forest after reposing, "riposato il corpo lasso," rises and looking up beholds the sun's rays, and a floating figure of Beatrice(?), shining from over a mountain. He is attacked by a panther with spotted skin, then by a lion, and last by a she-wolf from whom he is rescued by Virgil, who is represented addressing him "io sarao tua guida."

3. f. 4. Canto II. Virgil encourages Dante, telling him that he came to his rescue at the intercession of three sainted ladies, Beatrice, Lucia and Rachel, who are seen floating in clouds and dressed in red, green and blue, the future colours of United Italy. So he leads him to the gate of Hell.

4. f. 5. Canto III. Dante, led by Virgil, passes through the gate of Hell and sees a number of naked men and women, one of whom wears a Papal tiara, Pope Celestine V, the perpetrator of "il gran rifiuto," and another holds a restless flag, white with a wood-

fire burning, emblematic of their unstable minds. These, he learns, are the miserable souls of those who lived without infamy or praise (*chi visser senza fama e senza lodo*), and the demons who are with them are the caitiff choir of angels who were neither rebellious nor faithful, but only for self. One is a tonsured priest, another a fair woman. They are stung by gadflies and hornets and their bloody tears fall to the ground and are devoured by disgusting worms crawling at their feet. "*Non ragionam di lor, ma guarda e passa.*"

5. f. 6. Canto III (2). Dante and Virgil reach the river Styx, the dismal shore of Acheron. Charon, the grim ferry-man, hoary with the hair of old, who round about his eyes had wheels of flame, is represented in three scenes. First he is beating with his oar the souls whose turn has not yet come, a woman who clutches at the boat and two men who stand on the bank; next he is landing the accepted souls on the further shore, where stands a naked soul tonsured, thirdly he is ferrying over Dante and Virgil, who look much alarmed. In the text this is taken for granted. The water is of a light green with rocky banks and islands of brown and bluish rock. Charon has long curls, and fiery eyes and fleecy cheeks.

6. f. 7*b*. Canto IV. Dante is seen in the swoon into which he fell at the end of the last canto, "*E caddi come l' uom cui sonno piglia.*" He next appears beside Virgil and in front of them stand four stately figures in blue, red, green and pink robes adorned with gold. These are Homer, with a drawn sword in his right hand, Horace, Ovid and Lucan, great pagans, who await release from the limbo of the unbaptized. This is the first circle. On the right of the picture is the noble castle which they are to enter, passing over, even as on firm ground, the fair rivulet which surrounds the seven-walled fortress, and passing through the seven gates which lead up to where commune five spirits, two naked, in an enamelled meadow of fresh verdure "*diritto sopra il verde smalto.*"

7. f. 8*b*. Canto V. This picture shows us Minos nude sitting in state. He wears a gold crown and a long beard and has cloven hoofs and horns and faun's ears. Two tonsured souls and a tall woman enter from the left through a similar gate to that on f. 5. Three other souls crouch before Minos. Dante and Virgil look on. On the right are seen eight or nine souls in torment, round one of whom the long tail of Minos is folded thrice, by a departure from the text which says "*cignasi*"; the illustrator of the edition of 1481 is more literal and makes Minos gird himself with his own tail. In the background rocks and caverns from which issue flames and a lion.

8. f. 9. Canto V (2). The infernal hurricane, in the shape of a black bull-shaped, red-eyed monster, drives before it eight souls across a burning plain. Note the varied pattern of the frame, all the previous having been plain and square: those in the Purgatorio are varied like this: in the Paradiso they become plain again.

9. f. 10. Canto V (3). Dante and Virgil stand on the left looking at six flying figures, two of them crowned, who are pursued by a monster through the air. Francesca and Paolo Malatesta di Rimini turn back and speak with Dante, who sinks to the ground in horror. Virgil stands on the "*burning marl*" and talks to the souls.

10. f. 11. Canto VI. This is the third circle, that of rain, hail, wind and snow. Virgil standing in front of Dante on the left picks up earth and throws it into the mouth of Cerberus, who is tearing a spirit. So far I have only noted two variations from the text in this series of miniatures, once here in the colour and general appearance of Cerberus, and again in the picture of Minos (Canto V), who winds his long tail not round himself but round the criminal soul. On the right the ground is covered with

souls lying in agony on whom the Poets tread as they walk; one of them, the gluttonous Ciaccio, sits up to address Dante.

11. f. 12 *b*. Canto VII. The fourth chasm. As Dante and Virgil enter from the left Plutus, horned, hooped and clad in red, falls prostrate, his gilt throne atop of him. The two pass calmly on and contemplate four souls of avaricious priests, two of whom stand with shaven crowns and watch two others, one with a Cardinal's hat and one with a white Papal tiara, rolling great stones against each other. On the right a Bishop, two monks and a bearded man, one monk biting at the shoulder of the other, are seen immersed in green bubbling water. In the background rocks, fire and a demon.

12. f. 14. Canto VIII. On the right a high tower with two flamelets on the top. Four demons in front of it behind an iron rampart and a great riveted gate also of iron with a brazen door. On the left Dante and Virgil are seen on the bank of a river which separates them from the gate and rampart. They are next seen in a boat with a demon rower, Phlegyas. A soul rises from the slough and clutches at the boat, but is pushed back by Virgil into the mire, biting his own arm. Virgil embraces Dante and congratulates him on the vindictive joy he feels in the torment of Filippo Argenti, an old Florentine Ghibelline enemy. The two land at the brazen gate of the city of Dis, but it is closed against them.

13. f. 16. Canto IX. On the left Virgil with his left hand before Dante's eyes prevents him seeing the Gorgon pass. The two kneel at the iron gate of Dis which a nimbed angel in green with green wings opens with a wand. Within the riveted iron rampart are fire, demons and a tower with two flames atop, near which float in the air three Furies in red and gold, with snaky locks. Four souls, among them a priest and a woman, swim in the green moat which surrounds the castle. The poets are seen a third time calmly standing within the citadel.

14. f. 18. Canto X. Still in the city of Dis. Dante and Virgil pass between the wall and the tombs, only one of which is occupied. Dante discourses with Farinata degli Uberti and Guido Cavalcanti who are in their sarcophagus. The other tombs are empty save of flames. The iron gate, rampart and tower as before.

15. f. 20. Canto XI. On the left Dante and Virgil look into the tomb of Pope Anastasius. The rest of the picture is occupied by three tiers of tormented souls, wedged among rocks with fire as usual. These are the violent, the suicides and other malefactors. In this page the line and a half about Pope Anastasius has been erased by the Inquisitor of Valentia.

16. f. 21 *b*. Canto XII. Dante and Virgil enter from the left and meet a young centaur armed with bow and arrow who threatens them. They pass him, and Virgil accosts Chiron who at his request orders Nessus who goes off with them both on his back, passing the boiling lake of blood in which are seen the heads of Attila and other tyrants, whom the centaurs shoot at, and each of whom has several arrows stuck in his neck. Background of rocks and fire.

17. f. 23. Canto XIII. Enter from the left, Dante first. He stoops to pluck a branch from a thorn tree, blood pouring from the wound. The background is a bare and dismal wood, rocks behind all. Seven harpies are perched among the leafless branches. After conversing with Piero delle Vigne, the wounded tree, Virgil, holding Dante by the hand, meets two souls pursued by two demons, one red the other black: the red one beats the souls, the black one catches one by the leg. According to the text the demons should have been black she-mastiffs.

18. f. 25. Canto XIV. Entering from the left, Dante and Virgil are confronted by

the huge form of Capaneus, behind whom are eight souls, some standing others sitting or lying down. This is the third division of the seventh circle. The river on the right is that which flows from the statue of Jupiter on Mount Ida in Crete; it should be of blood, and a rain of fire should be falling.

19. f. 27. Canto XV. Entering from the left they are escorted by Brunetti Latini, Dante's teacher, who walks on with Dante after Virgil. Five literary souls, all tonsured, walk away to the right. "Siati raccomandati il mio tesoro, Nel quale io vivo ancora, e piu non cheggio." The scenery here is conventional, the likeness to the Bruges embankments being quite ignored. Moreover the soul who accosts them is not the same who walks on with Dante. The illuminator is getting careless.

20. f. 29. Canto XVI. Entering from the left three souls accost them; Guido-guerra, Tegghiaio Aldobrandi and Jacopo Rusticucci, who leave four others standing in the centre. Subsequently Virgil and Dante approach a lake; Virgil throws into the lake a cord with which Dante was girt and draws up a monster with a woman's head over a green dragon's body and tail.

21. f. 30 b. Canto XVII. The compartment of the usurers. Virgil on the left speaks to the monster Geryon, sending on Dante to talk to three souls standing under a shower of flames, from the necks of each of whom there hangs a pouch with a blazon, indicating that they were members, two of a Florentine and one of a Paduan family. Returning to Virgil, who is now mounting on the back of Geryon, Dante is taken on in front of him. A number of souls are on the right near the three first mentioned; one of them wears a crown. Background rocks and fire as usual.

22. f. 32. Canto XVIII. The eighth circle, seducers and flatterers. Virgil and Dante enter from the left. The Malebolge is represented as a round tank, with water on each side, and three bridges connecting the rocky shore with the margin of the Malebolge. Three souls, each followed by a demon with a stick, on the three bridges. The Bolognese seducer is represented talking to Dante; Jason is on the bridge on the right; an unnamed soul in the centre. They pass to the right the flatterers' compartment, where a man and a woman emerge from the mud.

23. f. 34. Canto XIX. The third bolgia, that of the magicians. Virgil and Dante enter from the left and Dante talks to Pope Nicholas III, a notorious Simoniac who, like the other magicians, is buried head downwards. Towards the centre is a vision of the true Church, a lady dressed in blue with a gold star on her breast, and a nude child standing beside her. In front of the lady is a seven-headed monster, presumably the false church. On the right Virgil carries away Dante in his arms. In Canto XIX eight lines have been expurged by the Inquisitor.

24. f. 35 b. Canto XX. On the left Dante, faint with horror, leans his head on his hand. Virgil tells him the souls whose heads are turned backwards are Amphiaraus, Tiresias, Aruns, etc., all prophets who are so distorted because they tried to see too far into the future. Manto is not represented.

25. f. 37 b. Canto XXI. The public peculators. A black demon comes on from the left with a soul on his back, his arms (not the sinews of his feet, as in the text) held by the demon. In the centre Dante sinks to the ground horrified, while five demons with boathooks torment the unfortunate soul who has been thrown into a great caldron of riveted iron, filled with boiling pitch. Dante and Virgil go away to the right. The surface of the pitch is in silver, which I notice here for the first time. I suppose that the iron vessel may have been copied from the pitch caldrons of the Venetian Arsenal. The victim is one of the Elders of S. Zita, i.e. a Luccan.

26. f. 39*b*. Canto XXII. Continuation of the last. Dante and Virgil enter from the left, four demons walk in front of them: two others torment with their gaffs, and one with a white cord, four souls in a riveted caldron, Virgil looking on. Dante looks on a similar scene in another caldron, where three demons officiate. • Rocks and fiery sky form the background.

27. f. 42. Canto XXIII. Two demons threaten Dante, whom Virgil takes in his arms. They then walk on and they find three couples of hypocrites, promenading in gilt hoods, gilt outside but leaden within, says the text. On the ground are stretched two oldish men, Caiaphas and Annas, attached to green stakes and in the attitude of St Andrew.

28. f. 44. Canto XXIV. Under the guidance of Virgil, Dante climbs up a rock, and sits aloft in safety, Virgil below standing. Then they converse with Vanno Fucci, the pillager of a church in Pistoia, and three others tormented by serpents, one of whom has just risen from the heap of ashes to which the burning serpent had reduced him.

29. f. 46. Canto XXV. Entering from the left Virgil and Dante see Vanno Fucci assailed by the monstrous Cacus, half centaur half dragon. Afterwards they interview three souls tormented by snakes and by a huge dreadful lizard with six legs.

30. f. 47*b*. Canto XXVI. Here they behold and converse with a group of male and female malefactors with one friar tormented by flames. In these pictures the artist makes no attempt to vary the scenery to suit the text. Naked rocks and a sort of fiery sunset glare behind them in his perpetual landscapes. In the corresponding picture to this Botticelli shows the ruined bridge, and makes much of the rocky path by which the poets approach it. He shows no human figures, but simply flames issuing from the surface of the plain, one double flame having in each a head sketched for Ulysses and Diomed. In my MS. Ulysses and Diomed are two ordinary souls, buried up to the knees in burning holes, closely adjoining one another.

31. f. 49. Canto XXVII. The poets talk to Guido di Montefeltro, behind whom are five souls all burnt with fire from below.

32. f. 51. Canto XXVIII. They interview two batches of scandalmongers and schismatics, including Mahomet etc., all with bodies frightfully mutilated, Bertrand de Born carrying his head in his left hand, etc. In line 135 this MS. reads "che diede a re iouanni," like so many others.

33. f. 53. Canto XXIX. Here in the tenth bolgia they see the alchemists and forgers, with no definite correspondence of the picture with the text.

34. f. 55. Canto XXX. Still in the tenth bolgia the poets see new varieties of impostors, forgers, etc. Simon of Troy and Adamo of Brescia, the latter very stout, are shown on the right centre, fighting with acrimony.

35. f. 56*b*. Canto XXXI. Entering from the left the poets see three nude giants, Nimrod, Ephialtes and Antaeus. The last named takes them up in his arms and carries them away to the right over a stream. There is no attempt to make the giants ugly or distorted: they resemble an enlarged edition of Virgil.

36. f. 59. Canto XXXII. The poets are now in the ninth or frozen circle, and pick their way over the ice among the heads and faces of various immersed souls, with some of whom they discourse; Dante tears out the hair of Bocca degli Abati. The artist makes no attempt to represent ice.

37. f. 61. Canto XXXIII. In this picture we see the story of Count Ugolino. In the centre is the prison in which he and his four sons are being nailed up; through a barred window above the door is seen the dream of the four children pursued by

hounds; within Ugolino stands biting his hands while the children address him, and he is again represented lying on their dead bodies. On the left of the tower the poets hear the story from the soul of Ugolino who holds in his hands the torn head of Ruggiero his betrayer. On the right the poets contemplate two other ghosts, whose heads emerge from the frozen crust.

38. f. 62 b. Canto XXXIV. Dante and Virgil, entering from the left, see the gigantic figure of Dis, with three heads, red, yellow and black, and bat's wings, and six great eyes, not however weeping, as in the text, and three huge mouths crunching three sinners. The middle sinner is Judas in the red mouth, his legs hanging down outside; Brutus is in the black mouth, Cassius in the yellow mouth, up which Dante climbs. Virgil climbs from the other side of the monster. His left hand grasps Judas' left foot. The monster's two great arms clasp two souls lying on the ground, while the head of another soul emerges from the central lower mouth of the monster. Next we see the monster reversed; on the right the poets, Dante seated, Virgil just emerging from a cavern in the rocks. In the upper corner of the picture shine nine stars in a blue firmament. For an entirely different version see Botticelli's two drawings for the same Canto; both versions have their merits.

I had got so far in the description of these illustrations when it occurred to me that their artistic excellence deserved a separate volume of facsimiles, and in view of such a publication, at no long date, I determined to discontinue their description in the Catalogue.

I will therefore only add that the Purgatorio opens on f. 65 with a great initial P, extending over the whole length and breadth of the page, and containing the picture of a onemasted vessel of an antique type, in which a captain and four men are hoisting a broad square sail. The mast has a barrel at the top, possibly meant to carry a light, and flies a white and red flag. The peaked bow can be seen high up beyond the sail. The sea is of a light green, the waves transparent against the black hull of the ship. In the distance are three dark rocky islands, and the sky behind is of flat gold without any pattern. This, of course, illustrates the opening line:

Per corre miglior acqua alza le vele
 Omai la navicella dell'ingegno mio
 Che lascia dietro adse mar si crudele.

The Purgatorio contains eleven miniatures by the same artist as are those which decorate the Inferno.

The Paradiso opens on folio 129 with a large capital L containing a miniature of Christ; he stands on a golden chariot flanked by the emblems of the Evangelists; the chariot is dragged

heavenwards by a sort of eagle. Adam and Eve with the serpent occupy the lower part of the picture, with the sun, moon and stars. The first of the 64 pictures which adorn the Paradiso is at the bottom of the opening page. Several of these pictures contain the colours of Aragon, red and gold, displayed on flags and shields, and two of them represent the city of Florence, with the dome of Brunelleschi and the tower of Giotto, at a time when the lantern, begun in 1446 and finished in 1467, had not yet been added to the dome. This points to about 1450 as a likely date for the pictures. I think it possible, however, that the MS. was written earlier, and that the pictures, with the exception perhaps of the three opening historiateds, were added at the same time as the arms of Alfonso.

I will only add that, on a recent visit to Valencia, I had the opportunity of inspecting in a cursory manner the splendid collection of MSS. of the Aragonese Library, which were lately removed from the Convent of San Miguel de los Reyes to the Public Library of Valencia, and of perusing the MS. Catalogue of that Library, now in the possession of Don Isidoro Fouriat. In this volume is contained a description of a copy of the Divina Commedia which evidently refers to the present MS. and is as follows :

El primo Danti senza commento de volume di foglio reale escrito de lettera formata in carta bergamina miniato di oro brunato et azurro. Di historiali Inferno sono 38 istorie, et lo Purgatorio sono 15 et Paradiso sono 64 istorie et nella prima fasciata son le arme reale cimer Aragonia, coperta di brocarto riso verde signato Dante 50 notato al rimbaltorio a f. 96 partita seconda.

Señor Fouriat is of opinion that the separation of the Dante from the rest of the MSS. is due to its having been with a few others kept back by the last Abbot, probably on account of its greater attractions.

About 14 lines, alluding to Pope Anastasio, etc., have been erased, doubtless by the Inquisition in 1612.

There is a consensus of art critics to the effect that the illustrations of the Paradiso are from the hand of Giovanni di Paolo of Siena (1403-1482), to whom the place of honour is given in the Academy of that town for his illustrations of Dante (v. Bartley, v. I, p. 30).

H. Y. T.

79A. VINCENT OF BEAUVAIS: SPECULUM HISTORIALE.
French translation by Jean de Vignay, Vol. I.
Books I–XIII¹.

Bought at Sotheby's, Dec. 15, 1906. Lot 487. Described in the catalogue as "the property of a French lady."

Vellum, 13 × 9 in., ff. 450, 2 columns of 54 lines. French (Parisian), cent. xiv (1360–80). First words of 2nd (now the 1st) fo. *la voie par quoy*.

Collation: originally 58 sections of 8 leaves. Fourteen leaves are now lacking, viz. the first two leaves of the first section (the first being blank), the first and last leaves of the second section, the fourth and fifth leaves of the fifty-fourth section (between ff. 423 and 424), and the whole of the last section.

This is the first volume of an important copy of this work, of which the second volume has already been described as no. 79 in the second volume of Mr Thompson's catalogue. The footnote on p. 194 requires slight amendment, as the forty-eight miniatures there referred to are proved to have all come from the third and smallest volume, which is known from the inventory of the library of Philippe le Bon to have originally contained fifty-five miniatures. Since that description was written and the present volume was reunited to its fellow, their history has been further elucidated. Mr Thompson sums it up as follows:

"*Provenance*. I. On f. 101 of Vol. II are the arms of the Duke of Berry with two grisaille lions as supporters. These lions have remarkably long tails, as to which the late M. Léopold Delisle in a letter to me remarks "Je crois que les manuscrits dans lesquels ont été peints les lions à longues queues ont été faits pour Charles V

¹ For vol. II, see Catalogue, second series, no. 79, pp. 193–206.

mais n'ont pas été incorporés dans sa bibliothèque. Votre Miroir Historial est allé chez le duc de Berri¹."

Charles V died in 1380. The MS. therefore was probably written before that date.

2. In the catalogues of the library of the Duke of Berry drawn up in 1402 and 1413 and printed by Delisle in his *Recherches* (Vol. II, p. *255, no. 201) the complete book is described as follows :

Le mirouer historial de Vincent en trois volumes, escripts en françois de bonne lettre de forme, très bien et richement historiés et enluminés, lequel livre fu de feu messire Jehan de Montagu, auquel Monseigneur le donna en son vivant, et depuis, après son trespasement, Monseigneur l'a recouvré, c'est assavoir les deux derniers volumes de Monseigneur de Guienne, et le premier volume du prevost de Paris, par don du Roi. Vol. I, *la voye*; vol. II, *du prieur*; vol. III, *temps*. (Donné au duc de Bourgogne, le 9 février, 1413 (n. st.).)

It appears then that when the Duke of Berry's catalogues were made the book consisted of three volumes, the first of which had at the beginning of the second leaf the words *la voye*. In our first volume we find the opening words of what is now the first leaf to be *la voie*, a sufficient mark of identification.

It appears also that the Duke presented the complete book to Jehan de Montagu, and that on the execution of Jehan de Montagu in 1409 the Duke recovered the three volumes, the two last (i.e. vols. II and III) from Monseigneur de Guienne and the first from the Provost of Paris as a gift from King Charles VI.

It further appears that subsequently, on Feb. 9, 1413, the Duke presented the recovered volumes to the Duke of Burgundy, Jean sans Peur, so that the librarian Robinet d'Estampes was no longer responsible for its safe custody.

3. Turn now to the *Inventaire de la librairie de Philippe le Bon*, who succeeded to the Dukedom of Burgundy in 1419. This valuable catalogue, drawn up in 1420, has been printed by M. Georges Doutrepoint (Brussels, 1906) and on p. 99 it is described as follows :

Item, ung autre livre du Mirouer historial, nommé Vincent, en trois volumes, dont le premier volume est escript en parchemin, de lettre ronde, a II colonnes, historié de v^c IIII^{xx} et IIII histoires, enluminé de rose et d'asur, commençant ou II^e feuillet *la voye par quoy*, et ou derrenier *mist en si grand*, couvert de drap de damas vert, à II fermouers d'argent dorez, esmaillez aux armes de Monseigneur de Berry².

¹ See also Delisle's *Recherches sur la librairie de Charles V*, I, pp. 55-6. By a slip (p. 56, l. 16) this manuscript is referred to as a *City of God*.

² On the margin of the manuscript there has been added: "Madame a ces III livres en prest." Cf. M. Doutrepoint's note 1 on p. 99.

Item, le second volume dudit livre, escript, historié et enluminé semblablement, et y a CLI histoires, commençant ou 11^e feuillet *d'orient adout*, et ou derrenier *En l'an V*, couvert semblablement et à 11 fermouers semblables.

Item, le tiers volume dudit livre, escript, enluminé et historié semblablement, et y a LV histoires, commençant ou 11^e feuillet *ans et après* et ou derrenier *n'ara envie*, couvert semblablement, à 11 fermouers semblables.

4. The next mention of our MS. is in or about 1467 when Philippe le Bon was still Duke of Burgundy. At this time in the *Inventaire de la Librairie qui est en la maison à Bruges* (J. Barrois, *Bibliothèque Prototypographique*, Paris, 1830, p. 144, nos. 886, 887, 885¹) the three volumes are described as follows :

Ung autre livre en parchemin couvert de satin figuré violet² à clouz et cloans de lecton dorez, intitulé au dehors: *Cy comunce le premier volume du Miroir ystorial translaté de latin en françois*; comançant au second feuillet après la table et le prologue *Estudes par obéissance*, et au dernier *mist en si grant*.

Ung autre gros livre en parchemin couvert de satin figuré vert intitulé au dehors; *C'est le second volume du livre du Miroir ystorial, qui contient XI livres*; comançant au second feuillet après la table *doient après Maxence* et au dernier *En l'an cinq de grene*.

Ung autre livre en parchemin couvert de satin figuré vert, intitulé au dehors: *C'est le [? tiers] livre du Miroir ystorial*; comançant au second feuillet après la table, *ans et après Constantin*, et au dernier *n'ara émine de son souverain*.

Here the first volume is again identified, not however by the first words of the second leaf, but by those of the second leaf after the prologue and table of contents *estudes par obéissance*. As the last leaves of this volume are missing the quotation from the last leaf cannot be verified. The first leaves of the second volume are also missing, but fortunately the first words of the last leaf are given in this inventory and coincide with the first words of the last leaf of vol. II of our MS.: *En l'an V de hyrene*.

It is clear that the entries quoted above from the catalogues of 1420 and 1467 refer to the same manuscript, though for vol. I the later catalogue quotes the first words of the third leaf—i.e. the second leaf *after the prologue and table*, whereas the catalogue of the Duke of Berry, like Philippe le Bon's catalogue of 1420, quotes from the second leaf *from the beginning*. It is probable that the discrepancy between the opening words quoted by the Duke of

¹ No. 888 is a third volume of another copy. See no. 92 in the catalogue of 1420, printed by M. Doutrepoint.

² Evidently a mistake for *vert*. Vols. II and III are described as being bound in green, and all three were in green in 1420.

Berry's cataloguer for vols. II and III and those given in the catalogues of 1420 and 1467 may be due to a similar difference of plan, seeing that there is no question as to the identity of the first volume in all three catalogues. The differences between the first quotation from vol. II, as well as those between the second quotation from vol. III, in the catalogues of 1420 and 1467, are obviously due to misreadings by the original cataloguers or by one of the modern transcribers.

As to the miniatures they were in 1420 790 in number, viz. : in vol. I 584, in vol. II 151, and in vol. III 55. This number has now been reduced by loss of leaves to 564 in vol. I and 144 in vol. II. Of vol. III we know nothing except that in an album at the British Museum (Add. 6416) are 48 miniatures which have been cut from a third volume of the *Miroir* and which correspond so exactly in style and writing with vols I and II that there can be no doubt that they are cut from vol. III of our MS., with its 55 miniatures as recorded in the inventory of 1420.

Nothing is known of the subsequent history of the first volume until the beginning of the nineteenth century, when it belonged to Baron van Zuylen van Nijeveld, who was one of the last ambassadors of the King of the Netherlands, first to Constantinople and afterwards to the Court of St James's, before the separation of the Netherlands from Belgium in 1830. It was bequeathed by him to his nephew, who bore the same name, and recently belonged to this last owner's daughter, Madame van der Staal de Piershil, to whom I am indebted for this information."

As to the writing and penwork initials there is nothing to say except that this volume corresponds with the second volume in all respects, and that the writing, though probably by several hands, is similar to that of Raoulet d'Orléans, of which a page was reproduced by M. Delisle in his *Recherches sur la librairie de Charles V*, plate vii¹. M. Delisle's conjecture that these volumes were written for that monarch receives further support from the fact that the engrailed *bordure* on the shield in the second volume, f. 101, is a manifest addition to the arms of France. The edges of the present volume

¹ From the *Voyages de Jean de Mandeville* copied in 1371 (Bib. Nat. Nouv. acq. fr. 4515, 4516). Compare *Le livre de l'information des Princes*, no. 434 in the library of Besançon, copied in 1372 for Charles V, which is in an almost identical script.

do not bear the arms of the Duke of Berry as do those of vol. II. The lower corner of f. 376 shows that they have had the least possible trimming from the binder, and it may be that the arms were present before this operation took place.

Miniatures. Out of a huge total of 584, according to the inventory of 1420, 564 still remain. Five of these stretch across the two columns; the others are a column wide and usually about 2½ in. high. It is not unlikely that there was a large picture on the first page representing St Louis and Vincent of Beauvais on one side and Jeanne of Burgundy and Jean de Vignay on the other, as in MS. fr. 316, written in 1333 for Jeanne of Burgundy, and in fr. 312, written about 1395 for Louis Duke of Orleans, both in the Bibliothèque Nationale. On the other hand there may have been a picture of the presentation of this copy to Charles V, as in so many books executed on his behalf.

The artist whom I referred to in the description of the second volume (p. 195) as "the best hand" had no share in this first volume. He was, I think, responsible for the frontispiece miniatures of *Les Voies de Dieu*, MS. fr. 1792, and *La Cité de Dieu*, MS. fr. 22912, reproduced by M. Delisle in his *Recherches*, plates III and IX.

The first 101 miniatures in this volume however are by an exceedingly good hand, who was probably also the principal artist of Mr Thompson's *Cité de Dieu*, no. 80 in the second volume of his catalogue. He also worked on the copy of *Les grandes croniques de France*, belonging to the Marquis of Bute, of which there is a ruined fragment (Vitell. E. ii.) in the British Museum¹, and was perhaps the illustrator of the Coronation-book of Charles V Tiber. B. viii. at the British Museum. His drawing is very refined, delicate, and expressive. Seven miniatures (nos. 86—92) illustrating Aesop's fables may be specially cited, as well as the opening series

¹ This Chronicle was written for Charles V and is very closely related to this Vincent of Beauvais. The similar decoration in these and other books of half fleurs-de-lys down the sides of the columns is mentioned in the second volume of this Catalogue, pp. 194-5. The *Egidius de regimine principum* there mentioned is now MS. 26 at Jesus College, Cambridge. For this kind of ornament compare also the famous Hours of Jean Duke of Berry, 11060-1 at the Royal Library, Brussels, a French metrical translation of the Hours of the Virgin, Add. 15420 at the British Museum, and a Dominican Breviary at Chantilly written, Mr Delisle thought, for Marie of France, daughter of Charles VI. See also the description of the Sainte Chapelle Epistolar above, p. 60.

devoted to the Creation. He uses vermilion with great effect. His backgrounds are very elaborate.

I will call this artist the *first hand*.

The *second hand* executed the first twenty-five miniatures in vol. II. In the present volume he took a much less restricted part. His very marked characteristics are easily recognised in nos. 102-108, 151-162, 248-306, 374-436, and 551-564. He also corrected nos. 186-210, which shows that he was a man of authority in his workshop. His drawing is very firm and decisive. He has a sense of humour and a strong sense of the dramatic, which is markedly shown in the expressive drawing of hands and eyes. He uses a good deal of grey. His figures often have very pronounced noses and chins. Nos. 248-282, illustrating the Miracles of the Virgin, are interesting in subject, and show him at his best.

The *third hand* was also a good artist. He did 33 consecutive miniatures, nos. 109-141. He uses dark blue and dark pink. His work resembles that of the *first hand*.

The *fourth hand*, who executed nos. 36-44 and 63-76 in vol. II, was evidently a follower of *hand 2*. He only did nine pictures, nos. 142 to 150.

The *fifth hand* was responsible for two admirable *mêlées* of knights on ff. 161 *b* and 171 *b*, which are the best battle pieces in the volume, and also for a fine miniature of the death of Julius Caesar on f. 172 *b*. He executed nos. 163-168, and probably nos. 205-212, which were largely retouched by *hand 2* (ff. 205-212).

The *sixth* and *seventh* hands executed the remaining 252 miniatures. They are for the most part poorly rendered. I ascribe nos. 169-184, 211-223 and 450-493 to *hand 6* and nos. 185-196, 224-247, 307-373, 437-449 and 494-550 to *hand 7*. *Hand 6* is feeble in colour and drawing, and his thin figures usually have very dismal expressions. *Hand 7* may be recognised by his pointed beards and staring eyes. He uses mauve sometimes, and is fond of dark blue mantles dotted with white. He was employed again on the second volume.

1. f. 1. Book 1. *La pologie de lauteur. De la cause de lueure emprise et de sa matiere.* *i.* Not the author, but the translator Jean de Vignay, sits on *L.* in an elaborate wooden seat, with canopy supported on slender columns, writing at a desk. On *R.* a hexagonal bookrest on which are books open and shut. It has a screw stem. Jean du Vignay is dressed as a member of the order of Hospitalers with a white T cross on the

front of his black habit. He is similarly shown on the first page of a copy of a translation of the *Livre des dehecs moralisés* belonging to the writer of this notice.

2. f. 7 b. Book II. i. *De lunite de la diuine substance.* i. The Trinity, a miniature of the width of two columns, divided into three arched compartments with gold filigree backgrounds. On *R.* God the Father sits holding an orb and with his right hand raised to bless. On *L.* God the Son, a similar figure but with an open book (instead of an orb) on which are the first words of St John's Gospel *In principio... apud.* In the middle compartment the Dove flies downwards holding a wafer on which is a representation of the Crucifixion with the Virgin and St John. This rests on a gold chalice which stands on a draped altar.

3. f. 8. *Ci parle de la trinite des personnes.* ij. God the Father seated holds on his left knee the crucified Christ. The Holy Ghost flies between them. Above, a rod with two green draped curtains.

4. f. 10 b. *De la creation du monde.* viij. On *L.* the Deity. On *R.* the world, a red disc, surrounded by white, blue and red concentric rings of water, air, and fire.

5. f. 10 b. *De la maniere [matiere] sanz forme et des iiij elemens.* ix. God the Father on *L.* On *R.* a red and white disc, signifying the heavens filled with formless matter.

6. f. 11. *Du trebuchement des mauuais. et du confermement des bons angres.* x. A miniature of the width of two columns. On *L.* Hell mouth and snarling black devils falling headlong into it. On *R.* above, the Deity enthroned in blue sky, surrounded by six adoring angels.

7. f. 11 b. *La division des ordres des anges.* xi. A miniature like the last. In the middle the Deity, seated on a rainbow in a mandorla, with orb in left hand and right hand raised to bless. On either side the seven orders of angels ascending and adoring on bows of cloud. The angels alternate with human souls, mostly kings and queens.

8. f. 12. *Du mistere des angres et comment les angres sout enuoies en mistere.* xiii. A miniature like the last. On *R.* the Annunciation. Gabriel kneels with scroll *Aue... tecum.* On *L.* an angel talking to a bearded Jew. Between these groups another angel holding a white sceptre addressing a bearded Jew (? Abraham) who walks with a staff.

9. f. 13 b. *De loeuure du premier iour.* xix. The Creator on *L.* bends slightly over the round earth which he marks with a pair of compasses. He holds a book in his left hand.

10. f. 13 b. *De loeuure du secont iour.* xx. The Creator stands on *L.* with book. On *R.* the earth as before with the blue arched firmament above it.

11. f. 14. *De lassemblement des yauues qui fu la premiere oeuure du tiers iour.* xxi. The Creator as in the last, but without a book. The earth is green. Tall trees are depicted upon it and a band of water flows round it.

12. f. 15. *De loeuure du quart iour.* xxv. The Creator stands on the earth and stretching upwards fixes the sun and moon in the sky.

13. f. 15 b. *De loeuure du quint iour et premier des oisiaux.* xxvi. The earth is now represented on a larger scale, only a quarter of the circle being shown. The Creator stands outside it on *L.* and lets fly four birds with his left hand, and with his right hand throws a large fish into a band of water, in which two others are already swimming. (Comp. B.M. add. 15245.)

14. f. 16. *De loeuure du sixte iour qui parle des choses viuans de terre.* xxviij. A segment of the earth on a still larger scale. The Creator stands upon it on *L.* On *R.*

are some of the animals he has created, including two lions, two horses, a stag, an ox, two rabbits and two dragons.

15. f. 16 b. *Ci parle de la creation de home et du repos de dieu. et des graces que dieu donna a homme. xxx.* On *L.* the Creator bends over the seated Adam whom he holds by the right wrist. On *R.* the Creator resting and blessing.

16. f. 17. *De la fourme du corps humain comment il fu fait du limon de la terre. . . . Adam fu fourme ou champ damascien et fu porte en paradis terrestre. et la li donna diex volente de dormir. xxxj.* The Deity on *L.* with book and raised right hand. On *R.* Adam sleeping on a green slope with trees behind him.

17. f. 20 b. *De la dignete dome et de la creation de la femme comment diex la fist de la coste de lomme endementres que il dormoit. xli.* The Deity on *L.* puts a hand on the shoulder of Eve, who rises from the side of the sleeping Adam.

18. f. 21. *Du premier estat dinnocence et puis du pechie ensuiuant. xliij.* Adam on *R.*, Eve on *L.*, of the Tree of the Knowledge of Good and Evil, round which the human-headed serpent is coiled. Eve holds an apple in each hand and offers one to Adam.

19. f. 23 b. *Des sept dons du saint esperit, et des vij beneurtes. liij.* Seven men and women sit or kneel on the ground, and look up to the nimbed Dove descending from blue sky.

20. f. 25 b. *La generacion des premiers peres et comment adam et eue furent mis hors de paradis. [lvi.]* On *L.* an angel with a sword thrusts Adam and Eve from paradise. On *R.* Cain kills Abel with an iron-shod mattock.

21. f. 26. *De la generacion adam iusques au temps de noe. lviiij.* On *L.* Adam and Eve fully clad. On *R.* seven of their descendants.

22. f. 26 b. *Ci parole de noe et de sa lignee et de la facon de l arche etc. lix.* Noah on *R.* with an axe is shaping some planks for the Ark which rests on the ground before him. The upper structure of the vessel is separate. Deity in clouds above.

23. f. 26 b. *Du deluge et de larc en ciel qui est dit yris. lx.* The ark, melon-shaped, with door below, floats on the waters. Noah and his wife look out of a window in the upper structure. The raven flies away. The dove returns. A very unscientific rainbow in blue clouds on *R.*

24. f. 27. *De la generacion sem et de liuresce de noe. Et comment noe maudit cham son filz pour ce quil lauoit escharni de son yuresce et comment noe benei sem et iaphet ses filz. lxj.* Noe is seated blessing Shem and Japhet who stand on *L.* and cursing Ham who moves away on *R.* with hands raised.

25. f. 32 b. *Des manieres et des meurs estranges de aucunes gens. lxxxviij.* Six savage men and women eating raw meat, raw fish, etc. This picture is injured.

26. f. 34. *Des gens monstrueux. xciii.* Six monsters, namely a Cyclops with an eye in his forehead, a Cynocephalian with a dog's head, a headless man with a face in his breast, a man who can cover his face with his lower lip, a Skiaopodian who has but one foot with which he shelters his head from the sun, and a woman whose peculiarity is not evident.

27. f. 35 b. *Du naissement ragau et du regne de chice et de la lignee ragau, &c. xcviij.* A combat on horseback between men and women fully armed.

28. f. 36 b. *Du naissement abraham et de nino et zoroastres. cij.* King Ninus on *L.* stands with another bearded man and superintends the building of Nineveh by four workmen.

29. f. 37. *Du commencement des ydoles au temps du roy ninus. Et comment il fist faire ymage a la semblance de son pere. Et comment le pueple du royaume portoiert*

grant honneur a cel ymage. et laouroient comme dieu. ciiij. King Ninus points to a golden image of his father on a pedestal on *R.*, while six of his subjects on *L.* kneel in an attitude of worship.

30. f. 37 b. *Du pelerinage abraham et de sa bataille et de melchisedech. Et comment abraham laissa son pais et sen vint a damas. cv.* Abraham followed by his warriors enters from *L.* Melchisedech near an altar on *R.* offers him bread and wine.

31. f. 38 b. *De la natiuete ysaac. Et comment abraham son pere fu temple en lui. Et comment il mena ysaac pour sacrefier, &c. cviiij.* Abraham's sword, raised to slay Isaac whom he holds on an altar on *R.*, is held by an angel. Behind him on *L.* a tree and a very little ram.

32. f. 39. *De la fosse de sepulture double, et de rebecca et de son enfantement. cix.* Rebekah lies in bed with head on *L.* and white curtain behind it. Two women hold up to her her newly born infants, Jacob swaddled and Esau naked and hairy.

33. f. 39. *Du commencement du regne des argiriens. et des premiers filz de iacob. Et comment esau vendi sainsnesse pour son saoul de lentilles a iacob son frere. dont il fu puis moult dolent en son cuer. cx.* A grassy place. Jacob sitting on *L.* offers the mess of pottage to Esau, who sits on *R.* with his bow and arrow beside him.

34. f. 39 b. *Du pelerinage iacob et de ses filz. et comment iacob sen dormi en la voie. et vit une eschielle drechie vers le ciel. et vie nre seigneur dessus le bout [&c.]. cxii.* Jacob lies asleep on *L.* with some stones under his head. A ladder goes upwards obliquely from the lower left corner. Four angels travel up it, and the head of the Deity appears in clouds at the top.

35. f. 40 b. *De la truie de nature que iacob trouua entre ses bestes. cxvi.* Laban sits on *L.* and agrees to the proposal of Jacob respecting the division of the flocks. Jacob stands before him, and on *R.* is shown a stream in which sheep and goats are drinking near the rods which were to influence the colours of their offspring.

36. f. 41. *Coment iacob reuint en son pais [&c.]. cxvij.* Jacob, holding a white rod, walks to *R.*, preceded by a company of his wives and children.

37. f. 41 b. *Coment ioseph fu venduz et deliurez de chartre pour les marcheans qui len porterent en egipte. cxviiiij.* Joseph's brethren on *L.* deliver him to two merchants, who approach from *R.* leading their horses, and hand over a bag of money as payment.

38. f. 42. *Coment ioseph reprist asseneth de aourer les ydoles. cxix.* Joseph points to a golden idol (? Serapis, see no. 44) on a pedestal on *R.* Asseneth, followed from *L.* by her parents (Potiphar and his wife), listens to his condemnation.

39. f. 42. *De la penitence asseneth et de la consolation de l'angel quant il vint des cieulz en la chambre asseneth, et parla a lui et la conforta moult doucement. cxxi.* Asseneth sits on *L.* Joseph stands near her and blesses her. On *R.* she sits clad in black in her room, and an angel stoops over her and comforts her. This picture has been damaged.

40. f. 42 b. *De la table et du miel que asseneth mist a l'angel. Et comment l'angel beney asseneth. cxxiiij.* A building with a tower on *L.* from windows of which two maidens look out on the angel and Asseneth, who sit together at a table. The angel holds out to Asseneth a ball of honey made by the bees of paradise.

41. f. 43. *De la benicon des vij vierges et du mariage asseneth selonc listoire. cxxiiij.* At Asseneth's bidding, the angel blesses seven virgins born and engendered on the same night as herself. They sit on *R.* Asseneth stands on *L.*

42. f. 43. *Du descencement des filz israel en egypte par le temps de la famine pour auoir du ble. et de la traison dan et gad. cxxiiij.* Joseph sits on *L.* and addresses his brethren, who stand on *R.*

43. f. 43 b. *De la mort pharaon et iacob et ioseph. cxxv.* Pharaoh lies dead on a couch on *L.* with three mourners beside him. On *R.* the coffins of Jacob and Joseph covered with palls of cloth of gold. Three other mourners near them, and rows of burning candles.

44. f. 45. *De apyon et serapym que les egiptiens aoroient comme dieu et chantoient deuant eulz. et faisoient grans sollempnites. cxxxij.* On *L.* a golden idol of Serapis with shield and spear on a pink columnar pedestal. Two rows of men kneel to it. Up above is the figure of a bull (Apis) with a crescent moon painted on its shoulder. Two men on *R.* blow long gold trumpets in its honour.

45. f. 47. Book III. *De la persecucion degipte et comment moyses senfoui en madian pour legipcion quil tua. iij.* A miniature in two compartments. On *L.* Moses confers with the children of Israel. On *R.* Moses plunges a sword into the side of the Egyptian who had killed a Jew.

46. f. 47. *De l'oppression du pueple et comment moyses fu enuoie. Et comment nostre seigneur sapparut a lui en flambe de feu en 1 buisson [S̄c.]. iiij.* On *L.* the head of the Deity in a burning bush. Moses, horned, kneels on *R.* Sheep in foreground.

47. f. 47 b. *Des x plaies degipte et de phase [S̄c.]. v.* Moses and Aaron on *L.*, the former holding the serpent into which Aaron's rod had been changed. On *R.* Pharaoh followed by a group of his magicians.

48. f. 48. *Du despouillement degipte [S̄c.]. vi.* Moses and Aaron on *R.*, holding staves, lead a company of the Israelites, the two foremost of whom carry rich gold vessels, and the third a swaddled child.

49. f. 48. *Du trespassement de la rouge mer [S̄c.]. vij.* Figures as in the last. The Israelites walk over the bed of the Red Sea with a pillar of fire before them.

50. f. 48 b. *Comment la loy fu donnee a moyses de nre seigneur en la montaigne. viij.* Moses receives the Tables of the Law from the Deity, who bends from clouds on *L.* On *R.* a company of Israelites.

51. f. 50 b. *De la facon du tabernacle et des choses qui y appartiennent. xij.* Moses kneels to *R.* at the foot of a hill. On *R.* there is a golden tabernacle which the Deity, in clouds above, points out to him. On *L.* Aaron and a company of Jews.

52. f. 54 b. *Du pechie du pueple et veel et des prieres moysi et de la facon du tabernacle. xxv.* On *L.* a company of Jews kneel before a columnar pedestal supporting the Golden Calf. On *R.* Moses kneels outside the Tabernacle and prays to God, who appears in clouds above.

53. f. 60 b. *Des beneicons moyses. et de sa mort. [lij.]* Moses sits on *L.* and points to a book which he holds open in his left hand. On *R.* a company of seated Jews. This picture has been injured.

54. f. 60 b. *Du commencement des creteiens. liij.* The King of Crete, enthroned on *L.*, orders his daughter's illegitimate child to be thrown out. A man on *R.* is about to throw it among some wild beasts.

55. f. 61. *Du commencement du regne dathenes. Et comment cycrops regnoit. liiij.* On *L.* stands Cecrops. He addresses five of his royal descendants who stand on *R.*

56. f. 62. *Des iuges othoniel et sagar et delbora et comment il deliura le pueple du roy de mesopotamie. lvij.* On *L.* a seated king (? Othniel), who addresses three Jews standing on *R.*

57. f. 62. *De gedeon abymelech, thola et iayr. Et cestui deliura le pueple dysrael de la main madian par espocnement de trompes et de busines et de lumieres comme il*

ensuit. lvij. A well-drawn battle scene. Four mounted knights with swords, followed by two others with long candles, and two blowing golden trumpets, pursue a company of Midianites.

58. f. 62 b. *De helymant. et de la cause de la bataille de troie. lx.* Three queens sit on a bench together discussing the question of their respective beauty. To Helen is adjudged the prize, a golden apple. A confusion with the story of Paris and the goddesses.

59. f. 63. *De abessam et abdon et haialon et zabulonites. lxj.* Iban and Abdon, two Judges of Israel, stand on *R.* and *L.* holding books and each discussing with a Jew, perhaps intended for another Judge, Elon the Zebulonite, represented, through an error in the rubric, as two persons.

60. f. 63. *Du commencement de la bataille de troye [Éc.]. lxij.* A spirited combat between two bodies of mounted knights.

61. f. 63 b. *Ci parole de la fin de la bataille de troie et alexandre qui fu dit paris tua achilles et temple appolin. lxij.* A building seen in section. On *L.* Achilles unarmed. On *R.* Paris and another knight, who attack him with sword and spear.

62. f. 64. *De dyomedes et de ses compaignons qui furent muez en oysiaus si comme len dit. lxiiij.* On *L.* a golden image of Diomedes on a columnar pedestal. A bearded man kneels before it. Two others stand. On *R.* three of the companions of Diomedes half changed into birds.

63. f. 64 b. *Du commencement du regne des latins et des francois. lxvi.* A picture in two compartments. On *L.* a king of Rome, on *R.* a king of France, each with a group of subjects standing before him.

64. f. 64 b. *De sanson et pierre. lxviij.* Samson slays a thousand Philistines with the jawbone of an ass. He stands, otherwise unarmed, on *L.*, and seems to find the task an easy one.

65. f. 65 b. *Du commencement du regne de lacedome et corinthe et de cosdroe roy dathenes. lxx.* Three kings sit on different thrones conversing.

66. f. 65 b. *Ci parole de dauid es croniques et comment diex lui iura quil mettroit du fruit de son ventre sur son siege. lxxi.* David sits enthroned. Two Jews stand beside him on *L.* Deity in clouds on *R.*

67. f. 66. *Du chant des hypnes de dauid. lxxij.* David sits playing with a hammer on three bells, which hang in a pretty Gothic frame with a wheel below them, supported on a columnar pedestal. On *R.* and *L.* a courtier holding a mace.

68. f. 66. *Des vertus dauid. lxxij.* A battle between knights on horseback. David in foreground on *L.* plunges his sword into the foremost of his opponents.

69. f. 66 b. *De la penitence dauid. lxxij.* David kneels to Nathan, who sits on an altar-seat holding a book.

70. f. 67. *De salomon et du temple. lxxvi.* Solomon on *L.*, accompanied by a mace-bearer, directs the building of the Temple. One man receives instructions, another shapes stone with an axe, while a third mounts a ladder with a tray of mortar and a trowel.

71. f. 70 b. *De roboam de abyas et de asa [Éc.]. lxxv.* Jeroboam points to a golden calf on a columnar pedestal on *R.* On *L.* four men adore it. (1 Kings xii. 28.)

72. f. 70 b. *De iosaphat et de helyes le prophete. et comment iosaphat ala es bonnes voies son pere. lxxxvj.* Jehoshaphat and a sergeant, armed with clubs, shatter two idols, which fall from a columnar pedestal on *R.* (1 Kings xxii. 41—45. 2 Chronicles xviii. 6.)

73. f. 71. *De ioram roy de helysee et de ochozie. lxxxviij.* A miniature divided into two subjects. On *L.* Joram kneels before an idol at the bidding of his wife Athaliah. On *R.* Ahaziah falls on his knees and is smitten with swords by three men. (2 Kings viii. 18, ix. 24-27.)

74. f. 71 b. *De achalie et de ioas. lxxxix.* On *L.* Athaliah stands and directs the slaughter by two men-at-arms of three youthful members of the seed royal. On *R.* Jehosheba saves the infant Joash, carrying him through a doorway. (2 Kings xi. 1, 2.)

75. f. 72. *De ligurge et de ses loys. xc.* Lycurgus is twice depicted. On *L.* he stands and gives a book of his laws to three men. On *R.* he is offered a crown by a bearded man in red.

76. f. 72 b. *De amasie et pour quoy la genealogie de crist avec son pere et son aïoul est delaissee. xcj.* The army of Amaziah enters from *L.* in pursuit of six unarmed Edomites, who flee up a hill and fall over into a valley. (2 Kings xiv. 7.)

77. f. 72 b. *De osee et iona prophetes. xcij.* Uzziah, usurping the office of a priest, is smitten with leprosy. (2 Chronicles xxvi. 16-19.) He advances from *L.* in pontifical robes and swings a censer, towards the door of a church, through which is seen a draped altar. A red shower issuing from above it strikes his face, which is covered with leprosy spots. Behind him on *L.* a company of Jews.

78. f. 73 b. *Du commencement du regne de lybe et de romi et de romuli. xcvi.* In two compartments. On *L.* Ilia, mother of Romulus and Remus, nursing her swaddled twins. On *R.* the shepherd Faustulus, accompanied by his dog, finds them. The dog may be intended for the she-wolf, but the text does not admit the existence of the latter. Luppia is stated to have been a nickname of the shepherd's wife.

79. f. 74. *De achaz et de sa felonnie. xcviij.* On *L.* Ahaz is burning one of his children in a fire. On *R.* an attack by two knights on one of his castles. (2 Chronicles xxviii.)

80. f. 76. *De gyges roy et prince. et de symonide. cv.* The shepherd Gyges, on *L.* with his sheep, takes a gold ring from the finger of a naked corpse riding on a red horse from the mouth of a cave. By means of this ring, which rendered him invisible, he became king.

81. f. 76 b. *De la mort ysaae le prophete et de la penitence manasses. cvi.* Isaiah is bound to a stake and, naked except for a loin-cloth, is sawn in half by two men. Being refused water by them to lessen his anguish, an angel stoops from clouds on *R.*, and pours water into his mouth from a dish.

82. f. 77 b. *De ozias et de ieremie le prophete. cviiij.* Josiah addresses three men, one of whom breaks an idol on a columnar pedestal on *R.* (2 Chronicles xxxiv.)

83. f. 78 b. *De sedechie et de son regne et de la cite de massilieuse. cxi.* Zedekiah is enthroned on *L.* On *R.* two Jews, one of whom, probably intended for the prophet Ezekiel, offers him a book.

84. f. 79. *De la destruction de iherlm et du regne de iuda. cxiiij.* On *R.* Jerusalem burning. Three men in the battlements in attitudes of despair. On *L.* the troops of Nebuchadnezzar advance on horseback against the city.

85. f. 82 b. Book IV. *Du commencement du regne cyrus es perses. i.* A battle between the armies of Cyrus and Astyages king of the Medes.

(Here follow 7 miniatures illustrating the Fables of Aesop¹.)

¹ See Ward's *Catalogue of Romances*, II 307, and Léopold Hervieux, *Fabulistes Latins* (Paris, 1884) II 235-246, 2nd ed. (Paris, 1894) II 234-245. This set of fables has been specifically treated in a dissertation by Guy E. Snavely, *The Aesopic Fables in the Miroir Historial of Jehan de Vignay*, Johns Hopkins University, 1908.

86. f. 82 b. *De esope et de ses fables faintes moralement contre les malicieux enuieux.* ij. Three of Esop's fables are illustrated, that of the Wolf and the Lamb drinking, that of the Mouse who asked the Frog to help her across a river, and that of the Dog jealous of his own shadow in the water.

87. f. 83. *De ces fables meismes contre les orgueilleux et presumptueux de vaine gloire.* iij. This miniature is divided into four, illustrating the fables of the Raven and the Cheese, the Aged Lion assaulted by the Boar, the Ox and the Ass, the Ass fawning on its master and suffering in consequence, and the trapped Lion released by the Mouse.

88. f. 83 b. *De ce meismes contre les orgueilleux enfles et de petit sens et gloutons.* iiij. Four divisions as in the last, illustrating the fables of the Robber and the Watch-Dog, the Mountain that gave birth to a Mouse, the Hares and the Frogs, and the Stag who prided himself on his horns and was caught through their getting entangled in a tree.

89. f. 84. *De ce meismes contre les pources orgueilleux et les riches desloyaux.* v. Three divisions, illustrating the fables of the Ox and the Frog that tried to swell itself to the same size, the richly-saddled Horse and the Ass, and the war between the Beasts and the Birds in which the Bat sided with the Beasts. The birds in this picture are beautifully drawn.

90. f. 84 b. *Contre les enuieux et folz et vendans leurs franchise.* vi. Three divisions, as in the last, illustrating the fables of the Linnet, the Hawk and the Eagle, the Trees that supplied a handle to the Hatchet, and the Wolf who preferred freedom and poor living to the comforts of a chained Dog.

91. f. 84 b. *Contre les enuieux paresceux folz et auers vanteurs labeurs et menteurs.* vij. A small picture in two compartments, illustrating the fables of the Hands who would not give meat and drink to the idle Belly, and of the Flatterer and the Truthful man who came into the land of the Monkeys.

92. f. 85. *Contre les orgueilleux paresceux. et en quel maniere il est a user de ces fables.* viij. Two divisions, illustrating the fables of the Lion and the Ass who frightened the hares with its bray, and the Lion who feigned sickness, but could not deceive the Fox.

93. f. 86. *Comment babiloine est prinse.* xj. A city, from the battlements of which one of the defenders hurls a large stone at a man-at-arms, who brandishes a sword. Another forces an entrance through the gate. On *L.* five knights on horseback. This and the next picture have been smudged.

94. f. 86. *De la noblesce de la cite et de sa destruction. et du regne daïres.* xij. A picture of Babylon, with battlemented walls and turrets.

95. f. 87. *Du fondement du temple et de lautel et de lentrelaisement de loeuure.* xvj. On *R.* a draped altar, with a green curtain behind it. On *L.* two kneeling and three standing men, all bearded.

96. f. 88 b. *De lystoire de judith.* xx. A tent in which Judith, crowned, raises a sword to strike off the head of the sleeping Holofernes, who lies with head on *L.* under a pink coverlet.

97. f. 89. *De hyspia et policrate le tyrant et de cambises qui tint le regne de egipte.* xxij. Divided vertically into two divisions. On *L.* Diocles, son of Pisistratus, walks with a maiden, whom he afterwards seduces. On *R.* he is stabbed by her brother.

98. f. 89 b. *De pictagoras phylosophe. et de la bataille de trechoniense.* xxiiij. On *R.* Pythagoras stands with a book in his right hand and disputes with three other philosophers standing on *L.*

99. f. 90 b. *Du regne des [v]ij sages qui estoient en perse.* xxvij. Cambyses lies in

bed with head on *R*. By his orders his brother Smerdis standing at his bedside is stabbed to death by another Smerdis who usurped the kingdom.

100. f. 91. *Du regne daires filz ycapsis. xxviiij.* The coronation of Darius. He sits enthroned. Two men on either side sustain the crown.

101. f. 92. *De la mort hysptes et hyspie. xxxj.* Harmodius and Aristogiton on *L*. attack Hipparchus and Hippias, sons of Pisistratus, who turn from them unarmed on *R*. (*This is the last picture by the first hand.*)

102. f. 93*b*. *De la bataille des nefz contre les griex, et de la fuite des persans. xxxviiij.* The battle of Salamis. Two vessels oppose each other containing warriors similarly armed. The sea is drawn with thick black wavy lines on an uncoloured ground, as in No. 151, which is by the same artist, whose work begins here.

103. f. 94*b*. *De la mort xerxes et du regne archabeu. xli.* Artabanus, fully armed and crowned, enters from *L*. followed by one of his sons, and thrusts a spear into the breast of Xerxes as he is taking off his hauber. On *R*., behind Xerxes, a warrior holding the king's sceptre.

104. f. 96. *De neemie et du reedifiement des iuis en iherlm. xlviij.* Nehemiah on *R*. enquires of two Jewish pilgrims on *L*. as to the state of Jerusalem.

105. f. 97*b*. *Comment la destruccion et la reedificacion de la cite est demonstree a esdras. en figure de femme. lj.* Esdras on *R*. On *L*. the woman, with dishevelled hair and dress open at the neck.

106. f. 98. *Des choses quil escript du commandement nostre seigneur. liij.* Esdras sits writing on *L*. His seat has an overhanging canopy and a green curtain. An angel stoops from clouds on *R*.

107. f. 99. *Des meurs socrates. lvij.* Socrates sits writing on *R*. His two wives approach from *L*. and the foremost, Xantippe, upsets a vessel of dirty water over his head.

108. f. 100*b*. *De orestes de macedoine. et des trente tyrans dathenes. lxij.* The thirty tyrants of Athens, having killed Phaedon, make his two daughters appear before them naked. To escape worse shame they leap down a well and die. Three of the tyrants sit at table on *L*. Phaedon's daughters stand on *R*. *This is the last of the first series of seven miniatures by the second hand.*

109. f. 102*b*. *De seusippe platonien et de la premiere bataille de cartage. lxx.* A battle between two groups of mounted warriors armed with swords, spears and axes. *This is the first of a series of miniatures (109-141) by the third hand, who was evidently a pupil of the first and best hand.*

110. f. 108. *De la pestilence rommaine et de la mort artaxerses. xc.* Marcus Curtius on horseback is seen through a wide architectural opening.

111. f. 110. Book v. *De la natiuite alixandre le grant. et de la fuite neptanabus en macedoine. j.* Nectanebus, king of Egypt, sits on an altar-seat on *L*. holding a trough which he has filled with water gushing from a spring in a hillside on *R*. He used to put boats of wax on it in which were images of his enemies, and with the help of the lower gods he thus secured the destruction of the vessels in which the actual persons were sailing.

112. f. 110*b*. *Du parlement de neptanabus a olimpiade. et comment il li dist que un dieu gerroit a elle. ij.* Nectanabus on *L*. and Olympias on *R*. sit together on an altar-seat. Nectanabus holds tables of the planets and tells Olympias that she will have a son by Jupiter Ammon.

113. f. 110*b*. *Comment alixandre fu conceu. iiij.* Nectanabus, changed by his

sorceries into the likeness of Jupiter Ammon, with the forepart of a ram and the hindpart of a dragon, leaps on to the blue coverlet of the bed in which queen Olympias lies.

114. f. 111. *De la deffaillance de neptanabus en vers le roy phelippe. iiij.* Olympias lies dressed on a red couch, with head on *L.* Two women show her the newly-born Alexander.

115. f. 113. *De la mort de neptanabus et de agathocle roy. en listoire de alixandre. Comment alixandre tua neptanabus. xj.* Alexander, at the age of twelve, hurls Nectanabus headforemost into a pit and kills him.

116. f. 113*b.* *Des bonnes enfances alixandre. et comment il monta premierement sur buchifal son cheual. xij.* Alexander, at the age of fourteen, has his first ride on Bucephalus. Two men in a gateway on *L.* express astonishment.

117. f. 114*b.* *De la mort phelippe de macedoine...et de la response que alixandre fist aus messages daires qui venoient a phelippe pour querre le treu. xviiiij.* Alexander, sitting on *R.*, receives two messengers from Darius, who are escorted from *L.* by a man with a spear, and sends back a defiant answer.

118. f. 116. *Comment alixandre prist tyr en combatant contre li....xxv.* On *R.* the gateway of Tyre, from which ride three warriors, who are attacked from *L.* by Alexander and four other knights.

119. f. 116*b.* *De la premiere bataille des .ij. roys. et comment la pluie vint soudainement du ciel qui fu contraire aus persans. et de la victoire alixandre. xxvij.* A battle between two groups of mounted knights. Alexander in the foreground slays a king opposed to him.

120. f. 117*b.* *Du secont assaut alixandre avec daire. Et comment daire sen foui vaincu. et ses gens mors et desconfis. xxx.* Another battle like the last. In all the battle-pictures Alexander wears a red surcoat and his horse has blue trappers.

121. f. 118. *Des sacrefices que alixandre offri ou temple de dieu. Et comment il descendi de son cheual en contre leuesque et les prestres de ihrlm qui li vindrent a lencontre. xxxij.* Alexander on foot enters from *L.* with two knights, and is met at the door of a red-tiled church (the temple), shown in section, by a bishop with an open book containing the prophecy of Daniel respecting the overthrow of the Persians. An acolyte accompanies the bishop.

122. f. 118*b.* *Comment alixandre ala a daires comme messagier et menga avec li a souper. et comment il mucoit en son sain touz les vaissiaux en quoy on li donnoit a boire. xxxv.* Alexander on *L.* sits at table with Darius in his tent, and places a gold vessel in his bosom.

123. f. 119. *De la derniere bataille entre daires et alixandre.xxxvj.* A battle scene, like nos. 119 and 120.

124. f. 120. *Comment alixandre trouua daire lie de chaiennes et de pieges. ...xxxviiij.* Alexander on foot with two companions on *L.* finds the conquered and expiring Darius sitting chained to a building on *R.* with hands extended in supplication.

125. f. 121. *De la vengeance de la mort daires par alixandre. Et comment il fist ceulz crucefier en une haute montaigne qui avoient daires occis. * * * xliiiij.* Alexander and two followers enter from *L.* A sergeant with a white rod points out Bessus and Ariobarzanes crucified on *R.* They are naked except for loin-cloths.

126. f. 121*b.* *Comment alixandre occist elicon pour ce que il blasmoit la remembrance de phelippe son pere. et loccist dun dart. xlv.* This is not in agreement with the text. It was for defending the memory of Philip that Clitus lost his life. Alexander sits at a table

spread for a feast and thrusts a spear into the body of Clitus, who is on *R.* with hands raised. A serving man stands on either side of the king.

127. f. 122. *De son erre en ynde et des messages porus roy. Et des lettres que il enuoia au roy alixandre. xlvij.* Alexander rides from *L.* with three armed companions. Two messengers from king Porus approach him from *R.* on foot, holding out letters.

128. f. 122*b.* *Comment alixandre vint a bataille contre porus. Et comment buchifal son cheual fu occis en la premiere bataille. Et comment les ij roys sacorderent que il se combatroient corps a corps. et alixandre le tua. xlix.* The contest between Alexander and Porus. The latter turns in his saddle to see the reason for a tumult in his host, and Alexander slays him with his lance, which enters his back and comes out at his breast.

129. f. 123*b.* *De caudace la royne et de lialiance dicelle avec le roy alixandre. lij.* Queen Candace recognised Alexander, who came to her in disguise, by means of a portrait that she had had made of him by one of her painters. Alexander stands on *L.* and the queen shows him not a picture, but a painted image of himself on a columnar pedestal, "disant regarde ceste ymage, et tu verras caudace plus soutille dalexandre."

130. f. 123*b.* *Des merueilles que alixandre vit en ynde. Et comment il perdi ses hommes en un fleuve. Et comment il se combatirent es desers aus bestes sauvages. et aus serpens et aus oysiaux de diverses manieres dont il orent moult a souffrir. liij.* On *R.* a castle with a river before it, in which two of Alexander's knights, ordered by him to swim to the castle in search of drinking water (that of the river was bitter), are attacked and killed by hippopotamuses. On *L.* Alexander fights on horseback with two winged dragons. He is followed by three knights.

131. f. 124*b.* *De rechief de ce meismes en lepistre alixandre. Et comment alixandre vint aus seches palus. lv.* Alexander and his knights, riding from *L.*, drive before them three strange beasts, here represented as wild boars, which one of their company on foot slays with a club. Three white elephants bar the way on *R.*

132. f. 125. *De rechief de ce meismes. Et comment alixandre vit leuesque des arbres du soleil et de la lune qui auoit plus de x piez de haut et si auoit dens de chien. lvj.* Alexander with a companion knight on *L.* confers with the bishop of the trees of the Sun and Moon, who is ten feet high and black, with dog's tusks. He wears a mitre and carries a pastoral staff, but is otherwise clad in a single mantle of brown skin. Near him on *R.* are a man and a woman clad in skins, and behind them are the trees of the Sun and Moon, which were a hundred feet high and oozed sweet-scented balm.

133. f. 125. *De la response des arbres a alixandre. comment il li respondirent chascun pour soy. et le firent certain de sa mort. lvij.* Alexander and four of his knights kneel on *L.* at the foot of an incline, on which are again seen the trees of the Sun and Moon. The trees address him and foretell his death.

134. f. 125*b.* *De ces autres merueilles que alixandre vit. Comment il vint ou val de iourdain et la trouua il grant quantite de serpens et dautres manieres de bestes sauvages. a qui il se combatirent li et ses gens. Et la furent mors deux cens de ses cheualiers. lvij.* Alexander and his warriors ride from *L.* and encounter a lion, a griffin and two serpents of the two-legged kind illustrated in bestiaries.

135. f. 125*b.* *De ce meismes. et comment alixandre vint au derrenier riuage de la mer. et comment il trouua gens yndiens vestuz de piaux de belues. lix.* Alexander and his companions ride from *L.* and are kindly received by a man and two women clad in whale-skin, who stand near their huts on *R.*

136. f. 126. *De rechief de ce meismes. Et comment alixandre vint entre les bestes*

sauuage que auoient saies sur le dos. lx. Alexander and three companions ride from *L.* against two black beasts with saw-like spines in their backs, also a terrible black bull.

137. f. 127. *Comment le venin fu donne a alixandre en son boire par antipater et les autres traiteurs. lxiij.* Alexander sits at table with three companions. One of the traitors kneels in foreground and hands him across the table a cup of poison.

138. f. 127b. *De la mort alixandre et du grant duel que ses chevaliers faisoient pour lui. Et comment il osta son anel de son doy et le bailla a perdiccas. lxxv.* The dying Alexander lies under a red coverlet with head on *R.*; he gives his ring to Perdiccas who stands on the further side of the bed, at the foot of which is a physician with a urinal.

139. f. 130b. Book vi. *De la division de la seule seignorie alixandre de iij. regnes. Et de tholomee surnomme solther roy degypte. j.* The dying Alexander lies under a blue coverlet with head on *L.* Four persons stand at his bedside in attitudes of grief.

140. f. 132. *De papirien consulte comment il fu grant bateilleur et sage et de soutil engin. Et comment il fu loe et ame des senateurs de romme. et de la requeste que les femmes firent as senateurs. viij.* Three senators sit on *L.* and receive from three women on *R.* the request, due to a hoax of the youthful Papirius, that it may be decreed that each woman shall have two husbands rather than each man two wives.

141. f. 132b. *De cassandre roy de macedoine. Et de la mort olimpiade. Et comment cassandre la fist occirre et decouper cruellement et felonnesment. x.* On *L.* the walls and gate of Pydna, in front of which Olympias stands with two of her maidens, and bravely meets her death at the hands of two men-at-arms, who approach from *R.* and thrust at her with sword and spear.

This is the last of the thirty-three miniatures by the third hand.

142. f. 133. *De seleuche nichanor. Et comment la figure dun anel fu trouuee entaillee et enprainte en la cuisse de seleuche a sa natiuite. xij.* Laodice, mother of Seleuchus, lies in bed, with head on *R.* Two midwives stand on the further side of the bed, one of whom holds the newly born Seleuchus and points to the imprint of a ring on his thigh.

143. f. 135. *De brennio duc des galliens comment il sormonta les macedoniens et les delphens. ...xx.* A contest between Brennus and his Gauls and a party of Macedonians, both on white horses without trappers.

144. f. 135b. *Comment brennius apres ce dechei par la falluce dapolin lui et sa gent. ...xxj.* A battle on foot between Brennus and his men on *R.* and the Delphians on *L.*

145. f. 136. *De crates philosophe et arath astronmien et de leur dis. xxv.* Crates on *L.* stands by a river into which he casts his gold saying "alez vous ent, tres mauueses richesses. je vous noierai que je ne soie noie de vous."

146. f. 138b.*Et de la premiere bataille de cartage souz duellien consulte qui premier victoria a romme par bataille de nef.xxxij.* The sea fight between C. Duillius Nepos and Hannibal in which the latter was beaten. Two vessels filled with warriors, who attack each other with spears.

147. f. 138b. *De la bataille ruille contre les cartagiens. Et comment ruille se combati au serpent. Et apres le prist. xxxv.* Regulus and his men advance from *L.* and attack a terrible 'serpent' or crocodile which had devoured many of the party.

148. f. 139. *De ces autres batailles des romaines. et de la mort ruille. xxxvi.* Another sea fight like no. 146.

149. f. 140. *Des signes qui furent auant la bataille daufrique et de la destruction des sangontins. xl.* Hannibal and his knights on *L.* On *R.* the city of Saguntum, which its inhabitants are defending by hurling stones at the besiegers.

150. f. 140b. *De marc marcel qui prist syracuses. . . . xlii.* Marcus Marcellus on horseback with three of his knights on *L.* receives the keys of Syracuse from two youths. The city is seen on *R.* This picture, the last of nine by the fourth hand, is badly smudged.

151. f. 145b. *De l'apparicion des cheuauchanz par lair et de la mort menelaus et du despoillement du temple. et comment les cheualiers qui cheuauchoient par lair estoient vestus. lxiiij.* Antiochus Epiphanes and some of his warriors in a ship on their way to conquer Jerusalem. Compare no. 102. The second series by the second hand begins here. There is a sketch of this subject on the lower margin.

152. f. 146b. *De la felonnie anthiocus contre les iuis et de la mort matathie et comment antiocus destraignoit les iuis pour mengier porc. lxvi.* Two Jews on *L.* kneel and suffer martyrdom at the hands of a man with a black visage for refusing to worship an image on *R.* to which Antiochus points.

153. f. 146b. *Des vij machabees qui furent martiries avec leur mere si comme il est contenu en l'escripture ci apres pour soutenir leur loy. lxviij.* Antiochus on *L.* superintends the boiling of the mother of the Maccabees in a huge caldron. One man heaps sticks on the flames, while another on *R.* is about to torture her.

154. f. 148. *De demetrien filz de seleuche de la cite de romme. et de la victoire de iudas et nichanor. lxx.* Two evil-looking Jews on *L.* denounce Judas Maccabaeus to king Demetrius who sits on *R.*

155. f. 150. *De la destruction de cartage et de plusieurs batailles que scipion fist contre hadrubal. lxxviij.* On *R.* the city of Carthage with two defenders in the battlements. On *L.* Scipio brandishing sword and shield and some of his soldiers preparing to cast a large stone from a catapult. There is a comic element in this picture, that I do not think is quite unintended.

156. f. 150b. *De la serue bataille de cecille. et des demonstres dycelle. lxxxj.* An encounter between two bodies of knights mounted on horses very long in the neck.

157. f. 152. *Du regne demetrien reconmencie et des victoires des romains sur les galliens. . . . lxxxv.* Another similar battle.

158. f. 152b. *De antioque agripe. lxxxviij.* Antiochus Grypus standing on *R.* interviews the daughter of Ptolemy on *L.* who has been sent by her father with a view to marriage.

159. f. 153. *De la bataille iugurtine et de la fille lucien foudroiee. lxxxix.* A battle-picture like nos. 156 and 157.

160. f. 153b. *Du regne aristobulus et comment il commença a regner en iudee apres la mort son pere. Et comment il mist sa mere et ses freres en i chartre. xc.* On *R.* a white-walled prison, into which two sergeants conduct the mother and two youthful brothers of Aristobulus.

161. f. 154. *De la victoire des romains que il orent contre les tyberiens par le duc maurin. Et comment les matrones tuent leurs petiz enfanz pour ce que il auoient este mis ou seruage des romains. xcij.* Three Cimbrian matrons slay first their children and then themselves rather than become slaves to the Romans. One on *L.* stabs a child, another on *R.* stabs herself, while the third strikes with a club a heap of naked children.

162. f. 155b. *De la bataille pompeie contre la cite dascle et contre les pisens. xcvi.* On *R.* Asculum, a white-walled city with five Marsians in the battlements. On *L.* Cneus Pompeius, on horseback and accompanied by other knights, parleys with one of them. *This is the last of the second series of twelve miniatures by the second hand.*

163. f. 157. *Du regne alixandre et de ses fais. ciiij.* Alexander Jannaeus, king of Judea, sits crosslegged on *L.* and addresses three men on *L.*

164. f. 159. *De la mort mitridate et de la bataille pompee contre tyranes. cxi.* An attack on a walled city. One of the besiegers mounts a ladder and engages one of three defenders with his sword. Another hews at the base of the wall with a pickaxe. On *L.* a company of knights on foot.

165. f. 161 b. Book VII. *De ceulz qui gouernoient le comun de rome avec julius cesar. j.* A well-drawn mêlée of knights on horseback fighting with swords. The horses have trappers of the colours of their riders.

166. f. 171. *De la fuite et de la mort pompee. xxxv.* On *R.* a vessel in which Pompey kneels clad in a shirt, while Achilles holds him by the hair and cuts off his head. Two other warriors, one of them doubtless Septimius, assist. On *L.* another boat in which is Pompey's wife in an attitude of grief.

167. f. 171 b. *Comment tholome enfant se combati a cesar. Et comment il peri en la bataille. xxxvj.* Another mêlée like no. 165, except that the horses are without trappers, and some of the knights have axes. One of them who is receiving his death, wound in the foreground is perhaps meant for Ptolemy XIII, though this king escaped and perished by drowning. His adversary has a surcoat resembling the mantle of Caesar in the next picture.

168. f. 172 b. *De la mort de celui et de ses exeques. ...xijj.* Caesar sits in imperial crown and robes, enthroned on a gold faldstool. Seven conspirators gather round him and stab him.

169. f. 174 b. *Comment herodes est creex roy de judee par antoine. lj.* Herod sits enthroned with drawn sword and orb. Six nobles assist at the sustentation of his crown; which, apparently through an error, is represented as an imperial one.

170. f. 175 b. *De lexcusacion herodes envers laugustien emperere de romme. liij.* Augustus enthroned, with a sergeant behind him on *L.*, hears the humble statement of Herod, who bends on one knee on *R.* and offers him his crown.

171. f. 178 b. *La prononciation de la natiuite de la benoite marie. lxiiij.* Joachim on *L.* with his flocks listens to the words of an angel who appears in clouds above. On *R.* St Anne at the Golden Gate.

172. f. 178 b. *De la natiuite a la benoite vierge marie. lxxv.* On *L.* the birth of the Virgin. St Anne receives her swaddled from a midwife. On *R.* the Virgin, three years old, ascends the steps of the Temple. St Anne and another female saint at the foot of these. At the top of them, raised on pillars, a draped altar.

173. f. 180 b. *Du mariage de la benoite virge marie et de joseph. lxxij.* A priest in a conical red tiara joins the hands of Joseph and Mary. Three male witnesses behind the former on *L.*

174. f. 181 b. *De la mort chaton et de la conception du precursor cest adire iehan baptiste. lxxv.* Zachariah kneels on *L.* holding a golden incense-boat. On *R.* an altar, above which an angel issues from clouds with a scroll.

175. f. 182. *De la raisonnement de langle a la benoite vierge marie. ...lxxvi.* On *L.* Gabriel in an ungirded alb stands with scroll AVE MARIA GRA. On *R.* the seated virgin turns from her desk on *R.*, on which is an open book with the words: *Dom labia mea and Ave maria gra.* Other books are seen in a cupboard under the desk.

176. f. 185. *Du salut elysabeth et marie de lune a lautre. lxxv.* Elizabeth on *L.* bends forwards and touches the waist of the Virgin on *R.*

177. f. 185 b. *De la description du monde et de la natiuite du sauueur. ...lxxviiij.* In

two divisions. On *L.* the seated Augustus gives a letter enjoining the making of a census to a messenger with a spear, who bends on one knee. On *R.* the Virgin lies on a couch embracing the swaddled Christ. Joseph sits near her on *L.*

178. f. 186. *Ci parle de deux bestes. cest assavoir un buef et un asne coment il flechirent les genoulz a terre et aourerent celui qui estoit nez en la cresche. lxxxix.* On *L.* the Virgin lies with head propped on *L.* On *R.* the swaddled Child lies in the crib, adored by the ox and ass, and by Joseph who sits near it.

179. f. 186 b. *De la circoncision de celui. xc.* The Child lies on an altar, its head supported by the Virgin on *L.* Behind the altar are Joseph and a maid. A priest performs the rite, in the presence of two others on *R.*

180. f. 187. *De lestoilte meneresse des roys. Et de la purification de la vierge. xcxj.* The Virgin sits on *R.* holding the Child, the latter clad in red. On *L.* an old king kneels with a gold cup which he holds open. The two other kings stand behind him with their offerings.

181. f. 187 b. *De la persecucion herodes et de son occision. xciiij.* Herod seated with drawn sword on *R.* gives directions to two armed men who slay two infants.

182. f. 188. *De la fuite ioseph en egipte. xciiiij.* Joseph on *R.* leads a white ass on which Mary sits holding the Child.

183. f. 188 b. *Comment les bestes sauvages et priuees estoient ensamble. Et comment larbre se abaissa et redreca. et enuoia yauue de ses racines.* The Virgin sits on *L.* with the infant Christ on her knee. Joseph stands beyond them. Christ commands a palm tree to bend and yield its fruit to the Virgin, which it does. Three spectators on *R.*

184. f. 188 b. *Ci parole comment ioseph et marie entrerent en egipte qui portoient iesus. et comment toutes les ydoles trebuchierent quant la vierge entra ou temple qui tenoit ihs. xcvi.* The Holy Family approaches from *L.* as in no. 182. On *R.* three gold idols fall from their pedestals.

185. f. 189 b. *De la mort des ij fils herodes et de son premier testament. xcviij.* Two arched compartments divided by a column. On *L.* Herod lies in bed with head on *L.* and dictates his will to a clerk. On *R.* he lies with head on *R.* and confers with a man respecting his two sons, Alexander and Aristobulus, who had plotted against him.

186. f. 190. *De la maladie et de la mort herodes. et de loccision antipater son filz. c.* Herod, suffering from many maladies, is placed by his physicians in a bath of oil, in which he is about to take his life with a dagger. His cousin on *L.* holds his arm and prevents it. Three spectators on *R.*

187. f. 191. *De linuencion nre seigneur ou milieu des docteurs. ciiij.* Five doctors sit on *R.* On *L.* the youthful Christ stands disputing with them. Joseph and the Virgin enter behind Him.

188. f. 196. *De valerien le grant et de ses dis. cxxiii-v.* On *R.* a prison, into which a sergeant is thrusting a woman by the direction of a judge standing on *L.* This is an illustration of the story of the woman who was saved from starvation by her daughter's suckling her.

189. f. 199. Book VIII. *Le premier chapitre de lempire tyberien. et des bons commencemens de celui. j.* Tiberius stands on *R.* and refuses a crown which is offered to him by a man walking from *L.* followed by another man in a rich mantle. Nevertheless the artist has depicted the Emperor as already wearing a crown.

190. f. 199 b. *De la gloutonnie et de la couaute de tyberien. ij.* Tiberius sits on *L.* holding 'the hand of justice,' i.e. a sceptre surmounted by an ivory hand. Beside and

behind him are three courtiers, who watch the decapitation of a half-naked and blindfolded man who kneels on *R.*, near three more courtiers.

191. f. 200 b. *De la glorieuse predicacion mon seigneur saint iehan baptiste... Et du baptesment nre seigneur. vij.* John the Baptist, grey-headed, stands on *R.* and pours water from a bowl on the head of Christ, who stands in a mound of water. On *L.* an angel bends down from clouds holding Christ's tunic.

192. f. 201. *De la coulombe et de la vois du pere...viii.* Christ as before in a mound of water with the Dove upon His head. On *R.* John the Baptist, holding an agnus dei. The upper part of the Deity in clouds on *L.*

193. f. 201 b. *De la ieune nre seigneur et de la temptacion de lanemi...ix.* The Temptation. (1) The Devil on *R.*, black with no horns, touches the shoulder of the bearded Christ and points to three stones on the ground. (2) Christ represented as a youth sits on the roof of a building (the Temple) holding a book. The Devil is below. (3) Christ, again youthful, sits on the top of a flowery hill and the Devil lower down on *L.* addresses Him.

194. f. 202. *Du premier appel de ses disciples. x.* Christ on *L.* Three of His disciples, including Andrew and John, on *R.*

195. f. 203. *Du sermon de nre seigneur en la montaigne...xiiij.* A miniature of the width of the two columns. Christ sits enthroned and blessing in the middle, holding a large orb. On His right the Virgin, St John, and five other apostles. On His left St Peter, St Paul, St Andrew, and three other apostles, sit on the grass.

196. f. 204 b. *De lordre de lystoire apres le sermon de nostre seigneur iusques a la question de iehan. xviiij.* On *L.* Christ addresses a group of His disciples. On *R.* He heals a leper, who holds up his clappers.

197. f. 205 b. *Lordre de lystoire puis la question iehan baptiste iusques a sa decollacion. xxj.* On *L.* Christ has risen from His seat and is addressing some of His seventy-two disciples who stand on *R.*

198. f. 206. *De la decollacion mon seigneur s. iehan baptiste par herodes. xxij.* On *R.* the executioner stands outside the prison and beheads St John, who leans out from a window with hands joined. On *L.* Salome with a gold dish stands waiting.

199. f. 206 b. *Lordenance de lystoire apres la decollacion de jehan iusques a la transmigracion de nostre seigneur...xxiiij.* Christ sits on an altar-seat and preaches to three persons who sit on the ground on *R.*

200. f. 207. *Lordre de lystoire de ci iusques a la feste qui est dite la feste des sancoies. xxv.* The Transfiguration. Christ in white stands on a hill. Peter and James stand at the foot of it on *L.* John kneels on *R.* (This picture has been altered by the second hand. The figure of Christ is painted over the background of blue and gold checkers, and a figure seems to have been painted out between Peter and James.)

201. f. 207 b. *Ci continue lystoire...xxvj.* Christ stands with book on *L.*; five of his hearers take up stones to cast at Him. On *R.* the Temple.

202. f. 208. *Du resuscitement du ladre et de la conspiracion des iuis contre ihucrist. xxviiij.* On *R.* Christ bends over a green marble sarcophagus in which Lazarus sits up. In background on *L.* three disciples.

203. f. 208 b. *Des epistres que nre seigneur. et abagar roys dedisse enuoierent lun a lautre. xxix.* Abgar, 15th king of Edessa, seated on *R.* receives the sudarium from the nimbed messenger of Christ, who kneels on *L.* (See *Golden Legend*, Kelmscott Press edition, p. 966.) This picture has been injured.

204. f. 209. *De thadee apostre enuoie au roy albagar apres lassompcion nostre*

seigneur ihesu crist. xxx. King Abgar lies stricken with a severe malady, with head on *R.* Thaddeus approaches on the further side of the couch and cures him by the laying on of hands.

205. f. 209 b. *De la derreniere venue ihucrist en ihrlm. xxxi.* On *R.* Christ sits with cup and chalice, and is addressed by the mother of James and John, who enters from *L.* followed by three apostles.

206. f. 210. *Comment nre sire ihucrist fu receus en ihrlm le iour de pasques flouries.....xxxij.* Christ rides to *R.* followed by two disciples on foot. On *R.* a youth spreads a garment before Him, and Zacchaeus climbs a tree.

207. f. 210. *Comment ihus geta hors la seconde foiz les marcheans du temple et les monnoiers qui prestioient argent sus caucion. xxxij.* Christ overthrows a bench and many gold coins fall to the ground. Three men hurry to *R.* to avoid the scourge that He raises. This picture is one of those altered by the second hand.

208. f. 210 b. *Des choses que nre seigneur ihucrist fist en la seconde fere.....xxxiiij.* The woman taken in adultery is led from *R.* by four men. Christ on *L.* stoops and writes on the ground with His finger.

209. f. 212. *De la cenne de nre seigneur. et de letablissement du sacrement.* A picture of the last supper, much injured.

210. f. 212 b. *De reniement de pierres que nre sires li dist auant. Et de la treible oroison de nostre seigneur.* The Agony in the Garden. Christ kneels on *L.* Head of Deity in clouds. Three sleeping disciples and two clumps of trees.

211. f. 213. *Du liement nre seigneur et de sa condampnacion deuant cayphas. Et comment iudas se pendi par sa mauuaise desesperance. xxxix.* On *L.* the betrayal. Peter on *L.* sheathes his sword, Malchus on ground. On *R.* a tree from which Judas is hanging.

212. f. 214. *Des despis que les chevaliers li firent et de son crucefement. xliij.* Christ, blindfolded and with wrists bound, sits and is buffeted by two men.

213. f. 214 b. *De la priere du larron receue. et de la commendacion de la vierge marie sa mere. xliij.* Christ is crucified between the two thieves, one of whom has his wrists tied together in front and the other behind his back. On *L.* of the central Cross the Virgin, on *R.*, St John.

214. f. 215. *Des tenebres et des plaies de lair. Et de laccomplissement de la passion nre seigneur.....xliij.* A Crucifixion, like the last but without the thieves.

215. f. 215 b. *De la plaie du coste nre seigneur. et de lentuminement de celui qui le feri. xlvi.* Like the last; with the addition of Longinus thrusting a spear into the side of Christ.

216. f. 215 b. *Du martire de celui longis qui feri nostre seigneur. xlvij.* Longinus kneeling blindfolded is decapitated by a man with a falchion on *L.* On *R.* the provost Octavius, who lost his sight and regained it by the prayers of Longinus.

217. f. 216. *De la sepulture nostre seigneur. xlvij.* Joseph of Arimathea, with a long white feather in his hat (comp. ff. 199, 213), comes with Nicodemus and another and asks Pilate, sitting on *R.*, for the body of Christ.

218. f. 217. *De la resurreccion nre seigneur. Et de la venue des femmes au sepulcre.....l.* A large sarcophagus with three soldiers sleeping in the foreground and the lid propped up inside on *R.*, near a red-winged angel sitting on the edge. A woman, apparently intended for the Virgin, leans over from the further side. The three other Marys stand behind her, one with a pot of ointment.

219. f. 218 b. *De la venue des femmes et du nombre des angelz. et de la contrariete des*

euuangelistes sus marie magdalene. liiij. Noli me tangere. On *R.* Christ, showing His wounds and holding a white cross-staff. On *L.* Mary Magdalene kneels and receives His blessing.

220. f. 219. *Des signes de sa resurrection et du nombre des apparicions. lvj.* Christ sits, holding chalice and wafer, and blesses His disciples, who are arranged on either side of Him. One of them, apparently St John, bends down in foreground.

221. f. 219 b. *De l'aparicion faite a Joseph. et de l'altercacion faite entre les iuis et les gardes du sepulchre. lvij.* On *R.* two seated Jews question two of the soldiers who guarded the sepulchre. They stand on *L.* with spears and great shields.

222. f. 220. *De la relacion ioseph sur sa deliuerance hors de la chartre ou il estoit..... lvij.* Joseph of Arimathea on a white ass on *R.* rides towards three Jews standing on *L.*, who had been sent to Arimathea to express the penitence of those who had imprisoned him.

223. f. 220. *De ceulz qui surrexirent avec nre seigneur. Et du coniuement karin et leucien. lvij.* On *L.* Karin and Lucian, two of the persons who rose simultaneously with Christ, write of what they had witnessed. On *R.* two leaders of the Jews enquire of them.

224. f. 221. *Du reliement du diable et du despoillement denser..... lxi.* On *R.* Hell-mouth, out of which Christ on *L.* leads Adam and Eve. Behind Him on *L.* the Penitent Thief in brown, with a red cross on his breast.

225. f. 221 b. *De la venue a lencontre dieu de enoch et de helye. Et du larron qui fu pendu a destre qui latendoient a lentree de paradis. lxij.* Christ, followed by the Penitent Thief on *L.*, is met by Enoch and Elijah holding books. A saint enters behind these from *R.*

226. f. 221 b. A second illustration to the same chapter. The Penitent Thief, carrying a cross, stands beside Enoch and Elijah, and is questioned by four saints entering from *R.* as to who he is and what the cross signifies. On *L.* a Gothic tabernacle, in which are seen the heads of three virgins, and below them a flourishing tree.

227. f. 222. *De la fin de leur narracion et de leur descripcion. lxij.* Karin and Lucian hold up their record of the Harrowing of Hell.

228. f. 222. *De l'ascension nostre seigneur. lxiiij.* Two groups of Apostles, with the Virgin in front of the group on *L.* The lower part of Christ's body is seen ascending into clouds.

229. f. 222 b. *Du repairement des disciples en ihrlm. et de leslection de mathias. et de la loenge ioseph. lxx.* The Apostles and the Virgin meet together in a room to choose a successor to Judas. An angel stoops from clouds with a scroll inscribed with the name Matthias.

230. f. 223. *De lauement du saint esperit sur les apostres..... lxxi.* The Apostles and the Virgin are seated in two groups. The Dove flies down from clouds and red lines unite its beak to the heads of those present.

231. f. 223 b. *De la predicacion pierres. et de la conuersion de vij mil iuis. lxxij.* Peter on *L.*, followed by John and a company of Apostles, takes the right arm of the lame man (Acts III. 7) and raises him up. On *R.* a draped and curtained altar.

232. f. 224. *De la communaute de leur vie en leglise primitive. lxxij.* An Apostle on *L.* receives from Joses, surnamed Barnabas, a purse containing the price of the land that he has sold.

233. f. 224. *De la ferme predicacion des apostres. et des miracles de ceulz. et de gamaliel. lxxix.* An angel leads the Apostles from prison. This picture is injured.

234. f. 224 b. *Des vij dyacres qui furent esleuz par le conseil des apostres pour amenistrer au temple. lxx.* The Apostles on *L.* The seven Deacons on *R.*

235. f. 225. *Du lapidement saint estienne et de la premier dispersion de leglise. lxxi.* Stephen is brought before the High Priest, sitting on *R.*, by two men, one of whom holds a scroll with the words *S. STEPHANUS.*

236. f. 225. A second miniature joining the last. Stephen kneels and is stoned by three men.

237. f. 225 b. *Des gestes de phelippe. lxxij.* On *L.* Philip, beardless, preaches to a company of persons crouching before him. On *R.* Philip, bearded, baptizes Simon the sorcerer in a font.

238-9. f. 226. *Comment saint pol fu conuertiz. Et comment en la voie de damas une lumiere du ciel laironna soudement et il chei a terre.....lxxv.* A double miniature. In lower portion, Paul falls head foremost over his horse's neck. A companion on horse-back lifts his hands in astonishment. In clouds on *L.* the head of the Deity.

In upper portion, Paul on *R.* preaches to three youthful persons seated on *L.*

240. f. 226 b. *De lystoire de lassompcion de la benoite vierge marie. Et comment elle est reuee aus apostres. lxxv.* On *L.* Miletus, bishop of Smyrna, writing his account of the Assumption. On *R.* the Virgin. Gabriel gives her a palm branch of Paradise sent by God and warns her of her approaching ascent to heaven. Two men in background behind the Virgin.

241. f. 227. *Comment les apostres furent assambles. Et son filz ihu crist sapparut a lui. et envoia auant lame de lui es cielz. lxxvi.* The Virgin lies fully dressed with her head on *L.*, an angel on either side of it. Christ at her bedside holds her soul and blesses her. A group of Apostles on *R.*

242. f. 227. *Des exeques dycelle vierge. et des miracles demonstres par ycelle. lxxvij.* The Apostles carry the gold bier of the Virgin to *R.* John leads the procession, bearing the palm that was brought by the angel. A priest who tries to overthrow the bier suffers the loss of his hands, which cling to it, severed at the wrists.

243-4. f. 227 b. *De la sepulture dycelle et de lassompcion de son corps ou ciel. et les apostres la mistrent ou monument. lxxvij.* A double miniature. In the lower portion the kneeling apostles and St Paul. Above, the Virgin being borne to heaven in a blue glory by four angels.

245. f. 228. *De la reuelacion qui fu faite sur ce a sainte helysabeth nonne. lxxx.* The Virgin stands on *R.* St Elizabeth of Schönau kneels on *L.* in black veil and brown habit, and prays the Virgin to reveal to her the mystery of her Assumption.

246. f. 228 b. A further illustration of the same chapter. St Elizabeth, attired as before, lies on the blue coverlet of her bed with head on *L.* and sees a vision of the Assumption.

(Here follow a series of 45 pictures of Miracles of the Virgin. Nos. 247-282 illustrate stories in 'le grant marial.' The references are to Ward's Catalogue of Romances, Vol. II.)

247. f. 228 b. *Ci parole des miracles de la glorieuse benoite vierge pucelle marie mere au precieux vray corps ihucrist que elle fist apres son assomption. lxxxi.* At the building of St Mary's Church at Constantinople the builders were unable to raise the columns owing to their great weight. The Virgin appeared to the architect and bade him employ three school-children, by whom the columns were easily lifted. On *L.* the architect, with three pillars lying near him, receives the command of the Virgin, who appears from clouds on *L.* On *R.* three children hold up one of the columns. (*Columns raised by the Schoolboys*, p. 625.)

(*This is the last picture by the seventh hand. The second hand resumes on f. 248.*)

248. f. 229. A second illustration to the same chapter. A miniature divided into two subjects, the first of which, on *L.*, is a repetition of no. 247, but drawn with much more skill. Three small boys are heaving up the column with a will.

On *R.* the bishop of Toledo kneels before an altar with three of the congregation. The Virgin appears in clouds above and complains of insults offered by the Jews to her son. (*Toledo*, p. 610.)

249. f. 229. *De celui qui bailla en plege le filz de dieu. cest le filz de la vierge aus iuis. lxxxiij.* On *L.* the Jew holding a bag of money that he denied having received. The Christian of Constantinople (in some versions named Theodore) points severely to the image of the Child-Christ in the Virgin's arms on an altar on *R.* He had made this image his surety and, when appealed to, it upheld his statement that the Jew had been repaid. (*Jew lends to Christian*, 638.)

250. f. 229 b. *De celi pour qui lymage de la beneoite vierge marie tresoriere de grace se mist encontre le gleue et le recut. lxxxiiij.* On *L.* two foot-soldiers, one of whom raises a spear against a timid-looking adversary, who on *R.* guards the gate of 'Avenon' (perhaps Averdun) near Orleans. The image of the Virgin with the Child in her arms intercepts the blow. (*Arrow intercepted*, 625.)

251. f. 230. *De un clerc muet a qui la beneoite vierge marie mere de dieu rendi la parole en metant le lait de sa manuelle en la bouche de celui qui estoit devenu muet pour ce que celui saigenoilloit volentiers deuant son ymage. lxxxiiij.* A dissolute clerk lies sick and in such pain that he has bitten to shreds his tongue and lips with which he used to sing the praises of the Virgin. He lies in bed with head on *R.* The Virgin, accompanied by an angel, stands on the further side of the bed and cures him with milk from her breast. Two of the sick man's friends look on on *L.* (*Milk*, 613.)

252. f. 230 b. *De la femme que la mere dieu garda enfantante entre les ondes de la mer. Et comment la mere dieu auironna ycelle femme d'une courtine. Si que nulle goutte de yauue ne toucha son vestement. et enfanta ylec j biau filz. Et sen issi sauuement de ce perilleux lieu a layde de la beneoite vierge marie et de s. michiel larchange. lxxv.* On *L.* the woman on pilgrimage to Mont S. Michel is caught by the tide but is protected by a curtain spread about her by the Virgin, within which she gives birth to a son. She sits holding the swaddled infant. On *R.* three youths point to an altar in a church on the top of a hill. (*Childbirth in the Sea*, 602.)

253. f. 230 b. *De labbesse grosse deusfant que la mere dieu osta de blasme et du diffame. lxxxviij.* An Abbess fell into sin with a servant of the abbey, and implored the Virgin to save her from disgrace. In the midst of her prayers in her private chapel she fell asleep and gave birth to a son which the Virgin delivered to two angels to be carried to a hermit to be nourished for seven years. The Abbess was thus able to meet the reproaches of the bishop, who had been secretly sent for by the community. She lies on *L.* near an altar, behind which are two angels. The Virgin gives the swaddled child to a third angel on *R.*

254. f. 231. The same continued. A hillside with trees. A hermit in black sits on *R.* and receives the swaddled child from an angel on *L.* (*Abbess delivered*, 626.)

255. f. 231 b. *De lenfant qui espousa la vierge marie de son anmel. lxxxviij.* A youth on *L.* puts a ring on a finger of an image of the Virgin and vows fidelity to her. The finger closes on the ring, and when the youth marries, the Virgin intervenes and reminds him of his vow, and he becomes a monk. Two angels stand on *R.* behind the Virgin. (*Ring on the finger of the Mary-Image*, 626.)

256. f. 232. *De celui qui chey en la mer. Coment la beneoite vierge marie le secourut pour ce que il apela et reclama son nom. Et elle le couri de son mantel au fons de l'yaue doucement et debonnairement. et le garda et garanti de mort entre les riués de la mer. et lamena au riuage tout sain et tout haitie....lxxviiij.* A pilgrim falls into the sea on *L.* from a boat and at the same time utters the name of the Virgin. On *R.* he is seen on land safe and sound. (*Pilgrim in the Sea*, 626.)

257. f. 232. *De ceulz que la mere dieu deliura de la tempeste de la mer. Et de la fucelle a qui elle rendi la parole. lxxxix.* The first story (*Light on the mast-head*, 626) is not illustrated. The story illustrated is of a girl of Noyon who hurt her lips and tongue when spinning. She kneels on *L.* before the Virgin and Child in Noyon Cathedral and is cured.

258. f. 232 b. *De lempereur de la quelle la chaaste est deffendi que elle ne fu corrompue ne violee de ses mauuais sers. xc.* An Emperor of Rome on *R.*, leaving his kingdom, commends it and his brother to the beautiful Empress his wife, who stands with the brother on *L.*

259. f. 232 b. The same continued. The brother attempts to violate the Empress, who stands on *L.* and directs a sergeant to lock him up in a prison on *R.*

260. f. 233. *Dun autre cas samblable qui auint a celle meismes. xcj.* The same continued. On the Emperor's return the brother denounces the Empress as unchaste. She is delivered to some ruffians to be killed in a wood, but is rescued by a baron who hears her cries. She lies on a hillside on *R.* The baron bends over her. His man and horses on *L.*

261. f. 233 b. *De la medecine que la beneoite vierge fucelle marie li demonstra en la roche de la mer. dont elle fu puis essauciee sus ses anemis. xcij.* The baron makes her nurse to his child, who is killed by the baron's brother because the Empress rejects his advances. The Empress is suspected of the crime, and sent away with some mariners who, as she will not agree to what they require of her, leave her on a rock to starve. Here the Virgin on *L.* followed by an angel comes to comfort her as she sleeps on a green slope by the water's side, and gives her a herb for the curing of lepers.

262. f. 233 b. The same continued. She heals a leper lying on a hillside by giving him some of the herb to drink in wine.

(She afterwards heals her two slanderers who had been stricken with leprosy, first making them confess, and becomes a nun after being received with joy first by the baron and then by the Emperor and people of Rome. (*The Chaste Empress*, 680.)

263. f. 234. *De celle qui occist lenfant que elle auoit conceu de son filz. xciiij.* The woman stands on the further side of a bed and slays with a sword (in the text, she strangles) her swaddled child, the result of an incestuous union with her own son.

264. f. 234 b. *Comment le dyable accusa ceste dame meismes vers le roy. Et comment il vint a romme en guise de escolier. et accusoit les larrons de leurs larrecins. Et enseingnoit les choses perdues. xciiij.* The same continued. The devil goes to Rome disguised as a scholar and accuses the woman, who stands on *L.* between two sergeants in the presence of the king who sits on *R.*

265. f. 235. *En quelle maniere la beneoite vierge marie deliura ceste dame meismes de celui reprouche. xcvi.* The same continued. By the advice of the Pope, the accused woman prays to the Virgin, who comes into court with her, and overawes the devil. On *R.* the king requests the devil to repeat his accusation, instead of which he declares the woman to be innocent. Behind the devil on *L.* the Virgin holds the woman by the wrist. Behind the Virgin is another woman with a halo, perhaps intended

for the same woman transfigured, as described in the text. (*Incest between mother and son*, 627.)

266. f. 235 b. *De la poure femme veuve que la vierge marie honnoura a sa derreniere fin.* xcvi. The dying widow lies on a hillside on *R.* and not in her 'petite mesonnete' as described in the text. The Virgin bends down to comfort her, followed by two attendant angels. (*Death of the rich man and the poor widow*, 627.)

267. f. 236 b. *Du vestement que la vierge marie donna a saint bonun dauuergne.* xcviij. The Virgin on *L.* gives a vestment to St Bonn, bishop of Clermont, who stands on *R.* (*St Bonn and his vestment*, 622.)

268. f. 236 b. *Du poure homme que la vierge marie deliura du tourment du dyable.* xcviij. A poor man of Arquineuse had his naked foot injured by a stone and exclaimed that it was put there in the devil's name. He was forthwith attacked by sores which covered his whole body, but was finally cured by praying before the image of the virgin in St Mary's Church at Arquineuse. He kneels on *L.* The Virgin sits on *R.* with the Child on her knee.

269. f. 237. *De la iuyue que la mere dieu deliura du trauail denfanter.* Et de lenfant qui tendi son pain a lymage de ihucrist que il en meingast. xcix. (The first story is not illustrated.) A child on *L.* offers a piece of bread to an image of the Infant Christ on the Virgin's knee in a church at Spires, and is told not to grieve as he will be with Christ in three days. (*Bread offered to the Child-Christ*, 623.)

270. f. 237. *De la femme qui faisoit auoutire avec le mari dune autre femme.* Des quelles femmes elle fist la pais. c. A wife kneeling on *L.* prays the Virgin to send fire from heaven on her husband's mistress. The Virgin, who stands on *R.* attended by an angel, says that she can do nothing against a woman who sings praises to her daily. The mistress, being told of this, repents. (*Wife and Mistress*, 621.)

271. f. 237 b. *De celi de qui la benoite vierge marie enchaca le dyable par lotoison de O intemerata.* ci. The Virgin seated with the Child standing on her lap. She turns to the devil who moves away on *R.* The Child turns to a kneeling man holding a scroll on which is meant to be inscribed the prayer *O intemerata.* (*Devil in service*, 628.)

272. f. 238. *Du cheualier qui espargna a corrompre la vierge et la mist en un moustier et sen ala au tournoy.* cij. A church in which a repentant knight on *L.* hands over a maiden named Mary whom he had bought in order to seduce her, to a Benedictine Abbess on *R.*

273. f. 238 b. *Des exeques de lui et du miracle demonstre sur lui.* cijj. The same continued. The knight was killed in a tournament and the Abbess repented having received the maiden. The latter prayed to the Virgin, who told her in a vision that the knight was to be buried at the monastery. She lies in bed, with head on *L.* The Virgin and her attendant angel stand on the further side of the bed. (*Girl named Mary*, 628.)

274. f. 239. *Ci dit comment le dyable se demonstra de nuit a un paintre de flandres en vision en son lit. Et li demanda pour quoy il lauoit en si grant despit quil le pourtraioit si laidement et en si vilaine forme. Et le paintre li dist quil le feroit encore plus lait a son pooir. et le dyable semparti menacant le paintre. Et .j. iour que le paintre estoit haut en son ourrage. le dyable trebucha li et leschaufaut. Mais lymage de la mere dieu tendi la main et recut le paintre sans cheoir.* ciiij. On *L.* the falling trestle on which the painter was standing. The Virgin leans from clouds on *R.* and catches the painter by the arm. The devil, a hideous ape with horns, has just pushed him from above on *L.* (*The Painter and the Devil*, 628.)

275. f. 239. *De celui qui renoia nre seigneur ihucrist et ne vout renier sa mere. cv.* A dying lord of Aquitaine propped up in bed with head on *R.* entrusts a vassal lord with the nurture of his young son. The vassal stands at the foot of the bed on *L.* and the child on the further side of it. The youth grew up with evil companions and was induced by the devil to deny Christ, but refused to deny the Virgin.

276. f. 239 b. *En quelle maniere la mere de dieu le honoura et essaucha. cvi.* The same continued. The youth, in spite of two black devils standing near him, prays and confesses to an image of the Virgin in the church. This image, on *R.*, gently inclines its head in token that his prayers are heard. His foster-father, standing behind him on *L.*, sees this and gives him his daughter in marriage and makes him his heir. (*Christ denied but not the Virgin*, 629.)

277. f. 240. *Du vieillard de lordre de cystiaux que la benoite vierge marie mere de dieu apela a lamour de son ordre. cvij.* An aged knight turned monk has not the strength to labour with the others, and he sees the Virgin accompanied by two other maidens comforting and refreshing the toiling monks. In this picture he stands on *L.* The Virgin, attended by an angel, stands on *R.* and speaks to him. (*Monks at their field-work*, 629.)

278. f. 240 b. *Du lartuaire que elle bailla aus poures freres et le refusa aus faux religieux. cvij.* The Virgin stands between two groups of monks at Clairvaux and gives them celestial syrup, but withholds it from one of them who was a doctor and grumbled at the coarse food of his fellow-monks. (*The Virgin's Syrup*, 630.)

279. f. 241. *Des visions profitablement demonstrees a un moine qui estoit malade. Et comment il fu ravis. Et coment la benoite vierge marie parla a lui. cix.* A sick Cistercian lying on a couch with head on *R.* is visited by the Virgin and her Angel, who stand on the further side of the bed. The Virgin cures him, but in the text she comes to him before an altar in church, after the monk has seen a vision of certain dead brethren, who complain of negligence in the Services for the Dead. (*Delivered from a persecutor*, 630.)

280. f. 241 b. *De lymage nostre dame qui fu feru et rendi sanc. Et de lautre qui ne pot estre froissiee des mauuais et felons sarrazins qui la traioient. cx.* The first story, of the bleeding image at Déols near Châteauroux, is not illustrated. The second relates how the Saracens entered a church dedicated to the Virgin and broke all the images of saints therein. But when they came to that of the Virgin they could not break it and lost the power of their limbs.

Two Saracens with black faces on *L.* throw stones at an image on *R.* of the seated Virgin with the Child on her lap. (*Saracens cannot deface Mary-Image*, 687.)

281. f. 241 b. *Du iuif que la benoite vierge marie conuerti par tourmens et par ioies demonstrees a ycelui iuif. cxi.* A Jew seized and bound by robbers between London and Southampton is released by the Virgin and shown a vision of Hell and Heaven, whereby he is converted to Christianity. He stands on *L.* with hands joined. The Virgin standing before him points to Hell-mouth with flames issuing from it on *R.* (*Vision seen by a Jew in England*, 631.)

282. f. 242. *Du frere chartreux que la benoite glorieuse vierge marie mere de dieu deliura des assaux au diable. cxii.* A Carthusian lying in bed with head on *L.* is attacked by devils in the shape of black swine urged on by a black man-devil with horns. The Virgin appears in clouds on *R.* The Carthusian is clad in black. (*Demon-swine*, 631.)

283. f. 242 b. *En ce chapitre ensuiant sont aucuns autres miracles de la benoite*

glorieuse vierge pucelle marie mere du douz ihucrist. cxiiij. A dying brother, like the Carthusian in no. 282, lies with head on *R.* Two devils at the foot of his bed are driven away by the Virgin, who stands on the further side of it.

284. f. 243. *De la vision demonstree a saint hue de cligny en la natiuite nre seigneur ihu crist. cxiiij.* St Hugh de Cluny sitting on *L.* on Christmas Day tells the monks sitting assembled on *R.* of a vision of the Virgin and Jesus Christ, and of how the devil was driven away from the monastery by them.

285. f. 243 b. *Ci dist de lenfant conceu la nuit de la passion nostre seigneur que la mere dieu deliura de enfer. cxv.* A woman devotes to the devil a child conceived on Easter-eve. At the age of twelve the devil informs the mother that he will claim him in three years. The boy sought advice of the Pope and of the Bishop of Jerusalem, and the latter sent him to a holy hermit when the end of the term was near. On the fatal day the hermit said mass with the boy between himself and the altar, but the devil carried him off. The Virgin however compelled him to restore him. The devil is on *L.*, reproved by the Virgin from clouds above. On *R.* the hermit officiating at the altar with the boy beside him. (*The boy devoted to the devil, 632.*)

286. f. 244. *Du larron penlu que la mere dieu resuscita. Et du moine a qui la rose croissoit dedens la bouche. cxvi.* Ebbo the thief hangs from a gallows on which there is a ladder. The Virgin on *R.* attended by an angel sustains him for two days, so that he suffers no hurt. (*Ebbo the thief, 606.*)

287. f. 244. Illustrating the second story in ch. cxvi. A monk of St Bertin's who was in the habit of daily repeating five psalms, whose initials formed the word *MARIA*, lies dead. Five of the monks stand devoutly at the foot of the bed on *L.* and see five red roses that have grown from his face, that issuing from his mouth being inscribed *MARIA*. (*Five psalms, with the initials MARIA, 632.*)

288. f. 244 b. *De la femme que la mere dieu suscita de mort tant que elle ot confesse son pechie. cxvij.* The Virgin on *L.* with attendant angel. On *R.* a monk of Cluny hears the confession of a woman of Langres, who had died without confessing a great sin and had been resuscitated by the Virgin. (*Woman revived for confession, 633.*)

289. f. 245. *Du clerc de thoulete qui fu desgrade a tort que la benoite vierge marie restabli arriere. Et de un autre miracle de lui meismes. cxviiij.* A subdeacon officiating by the side of the deacon with the archbishop of Toledo on *L.* sees a little devil sitting up on *R.* and recording the light conversation of two out of four women kneeling below. The subdeacon laughs and is reproved and dismissed by the archbishop, but is afterwards reinstated with the help of the Virgin. This picture has been smudged. (*Little devil in church, 704.*)

290. f. 245 b. *Ci parole de la sollempnite de la natiuite de la benoite vierge pucelle marie. Et de aucuns ymages dycelle. cxix.* On *L.* a man kneels in prayer to a picture of the Virgin and Child which is supported on a column. On *R.* a Jew throws it into a privy. The Jew died shortly afterwards and the picture was recovered. (*The Virgin's image insulted, 611.*)

291. f. 246. *Des liures...que saint hildefons archevesque de toulete fist. et des miracles qui furent demonstrez a yeclui de la vierge marie. Et comment la vierge marie sapparut vne foiz a li tenante son liure que il auoit fait. et len rendi graces et mercis. Et de rechief vne autre foiz elle li aporta vne aube. cxx.* On *L.* an altar before which St Hildefonsus in pontifical robes stands with hands raised to receive an alb from the Virgin, who enters from *R.* The alb is painted red. (*Hildefonsus of Toledo, 604.*)

292. f. 246 b. *De la premiere venue de pol en ihrlm et des miracles du benoite*

pierres....cxxxij. St Peter on *L.* clean-shaven and holding a large key bends over the paralytic Aeneas at Lydda and cures him. The latter sits on the ground.

293. f. 247. *De lessil et de la mort pylate. Et comment il fu accuse de la mort des innocens. et accuse devers tyberien que il mettoit en leurs temples les ymages des paiens maigre eulz et contre leur loy. cxxiiij.* The Emperor Tiberius sits enthroned on *L.* holding an orb and a drawn falchion. Vicellius accompanied by two bearded Jews brings accusations against Pilate. On *R.* a gold image of Mars on a column.

294. f. 247 b. *De la pourete herodes agrippe et de sa couertise. Et comment il ala a romme a lempere tyberien pour auoir aucune seignourie. cxxv.* On *L.* Tiberius seated, with drawn sword. On *R.* Herod Agrippa clad as a knight asks for a lordship.

295. f. 248. *De lenuie entrechangable de tyberien et de herodes agrippe.....Et comment agripe fu accuse que il couuoitoit la mort de lempere....cxxvi.* Tiberius sits cross-kneled on *R.* while Agrippa is brought before him by a warder and accused of plotting his death.

296. f. 248 b. *De la mort de tyberien. et de letablissement gayen. et du souchancement herodes agrippe. cxxviiij.* Caligula enthroned on *R.* gives Herod Agrippa two tetrarchies.

297. f. 249 b. *De la presompcion gayen par la quelle il vult estre aoure comme dieu. cxxxij.* On *L.* three citizens to whom the Emperor Caligula shows a seated statue of himself which he asks them to worship as a god.

298. f. 250 b. *Comment gayen fist faire son ymage de grant noblesce de son volt et de son estature. et commanda que il fust mis en iherlm. cxxxv.* Four men kneel on *L.* worshipping a golden image of Caligula set on a column in Jerusalem.

299. f. 250 b. *Comment lempere tyberien mourut vilaine mort li et sa femme et sa fille. et furent occis de leurs prochains. cxxxviij.* The murder of Caligula by Chaereas and three others, who attack him with swords and falchions.

300. f. 252. Book IX. *Comment claudien fu pourueu a estre emperere de romme. j.* Another version of the assassination of Caligula. He rides to *R.* and is attacked by three horsemen who strike off his head.

301. f. 253. *De saint iaque et de hermogenes lenchanteur. iiij.* St James on *L.* On *R.* Hermogenes, accompanied by two others, argues with him.

302. f. 253 b. *De la conuersion hermogenes et de sa passion. v.* On *R.* St James prays to God whose head appears in clouds above. Two devils sent by Hermogenes who sits on *L.* come behind him and crave his pity.

303. f. 253 b. *Des disciples iagues et de sa translacion. vi.* St James on *L.* places a mitre on the head of Hermogenes, who sits in episcopal robes. Philetus stands in background on *R.*

304. f. 254. *Des choses contenues en celui liuret. viij.* The disciples of St James bring his body in a boat to the church of Compostella on *R.*

305. f. 254 b. *De la chartre saint pierre et de la mort herodes et de la suscession agrippe. Si comme il est dit ci apres. viij.* The angel leads St Peter out of prison, a white building on *R.* St Peter is short and unbearded. (Comp. no. 292.)

306. f. 255. *De lordenance s. pol et saint barnabe. E comment il fu apele pol. ix.* Paul and Barnabas kneel with other saints on *R.* and are ordained by Christ, who appears in clouds on *L.*

(*This is the last of this series by the second hand. The seventh hand resumes after an interval of 23 leaves without pictures.*)

307. f. 279. *Des prouinces qui leur furent deuees du s. esperit. et de helene royme. xcviij.* In two divisions. On *L.* an angel warns the husband of queen Helen to be

careful not to injure his wife, who is with child. On *R.* a group of six persons, including Paul and Timothy.

308. f. 280. *De la conuersion des atheniens. xcviij.* On *L.* St Paul points to the altar to an Unknown God, i.e. the middle column of five, all of which except this one are surmounted with gold images of deities. Two Athenians listen. On *R.* St Paul cures a blind man in the presence of Dionysius the Areopagite. This incident belongs to the next chapter.

309. f. 280 b. *De la grant mechance des iuis. ci.* A riot in Jerusalem in the reign of Claudius, resulting in great mortality. A ruler on *L.* directs two soldiers to slay three men, who fall forward on *R.*

310. f. 291. Book x. *Le premier parole des bons commencemens noyron.* The Emperor Nero sits on *L.* writing at a desk. A messenger from *R.* gives him a letter. This picture has been smudged.

311. f. 292. *De la vie iaques frere nostre seigneur et de sa passion. iiij.* On *L.* St James, brother of Jesus Christ, preaches Christianity in the Temple. On *R.* a pharisee strikes him on the head and another stones him, in spite of the efforts of a priest to stop them.

312. f. 292. Illustrating the same chapter. St Paul appeals to Caesar. He stands on *L.* and addresses Nero who sits on *R.* with two men below him.

313. f. 294 b. *De la contention pierres et symon lenchanteur. xij.* St Peter on *R.* approaches the foot of the bed of the dead youth whom Simon Magus had in vain tried to resuscitate. Four men stand on the further side of the bed.

314. f. 294 b. Illustrating the same. On *L.* Peter appeals to God and the youth sits up in bed. On *R.* Simon Magus flies from the top of the Capitol and wins great praise, but at the prayer of Peter he is made to fall and break his thigh.

315. f. 295. *Comment pierres eschiua les agaiz de albain et comment il fu auant amoneste de dieu. xij.* Peter stands on *L.* Christ comes down from clouds on *R.* and tells him of his approaching crucifixion.

316. f. 295 b. *Comment pierres fu pris et crucefez. xiiij.* The provost Agrippa sits on *L.* and supervises the crucifixion of St Peter head downwards. Six onlookers, of whom one is an executioner in a winged cap, and another on *R.* is St Marcellus.

317. f. 295 b. *Des exeques pierres et de la contriction noyron. xv.* St Marcellus sits on *R.* at the foot of the bier of St Peter, which is covered with a purple pall. The head of Christ appears to him in clouds. In the text the vision of St Peter.

318. f. 296. *Comment pol fu pris quant il ot suscite patrocle. xvi.* St Paul on *L.* resuscitates the youth Patroclus, Nero's cup-bearer, who had fallen from a window when listening to St Paul and been killed. On *R.* a company of adoring onlookers.

319. f. 296. The same. Nero on *L.* Before him St Paul and the youth Patroclus bearing witness to the miracle. A sergeant in winged cap urges them towards a prison on *R.*

320. f. 296 b. *De la ferme confession de pol deuant cesar. xvij.* Three divisions. On *L.* St Paul addresses Nero with wrists bound together. In middle, three Christians are decapitated by Nero's orders. On *R.* St Paul is brought a second time before Nero with wrists bound as before.

321. f. 296 b. *Comment il conuerti ceulz qui le menoient tormenter. xviii.* Nero on *L.* On *R.* St Paul converts those who are leading him to his martyrdom.

322. f. 297. *Comment il fu decole. xix.* St Paul kneels to *R.*, his face covered by the kerchief of Plautilla, and an executioner prepares to strike off his head with an axe. On *L.* Plautilla sits sorrowing. On *R.* four reverent spectators praise God.

323. f. 297 b. *Comment il apparut a plautille et a noyron apres sa mort. xx.* On *L.* Plautilla at the gate of Rome shows two men who had taken part in the execution of St Paul her kerchief stained with his blood, which had been miraculously restored to her. On *R.* St Paul appears to Nero.

324. f. 298. *Du miracle pol a celui qui se vouloit pendre. xxi.* A despairing man prepares to hang himself, but calls on St Paul, who appears from clouds on *R.*, and drives away the demon—*un ombre obscur*—seen on *L.* (*Golden Legend*, Kelmescott Press edition, p. 595.)

325. f. 298. *Comment clement se acompaigna a pierres apres la doctrine de barnabe. xxiiij.* Barnabas on *R.* preaches to a company of four men; behind him sits the youthful Pope Clement.

326. f. 299 b. *Comment pierres la monstra a clement. xxvij.* St Peter enters on *L.* leading the mother of St Clement, whom he had found begging in the street. On *R.* she stands face to face with her son and they recognise each other. Near them is the ship by which St Peter and St Clement had come. (*G. L.* 1085-7.)

327. f. 300 b. *Comment faustin les apela a disputer avec lui. xxix.* Faustin on *R.* disputes with Peter, Clement, Faustin and Faustinian, not knowing the last three to be his sons. On *L.* other saints in prayer. (*G. L.* p. 1088.)

328. f. 304. *De perronne fille saint pierre. et de sainte felicule. xxxvij.* On *L.* St Peter's daughter, St Petronilla, serves St Peter and Titus at table, having been cured of fever by her father for this purpose. On *R.* the martyrdom of St Felicula. Flaccus on *L.* directs two men to bind her to a cross. (*G. L.* 494-5.)

329. f. 304. *De saint marcial de limoges et de ses gestes. xxxix.* On *L.* St Peter delivers his staff to St Martial for the resuscitation of his priest-companion. On *R.* he bends over the dead priest. (*G. L.* 554.)

330. f. 304 b. *De aucuns de ses miracles et de sa mort. xl.* On *L.* St Martial, as bishop, revives the son of the Count of Poitiers, who has been drowned in a river, and whose body is sustained by three devils on *R.* The Count is behind the saint on *L.* (*G. L.* 556.)

331. f. 305. *De saint sauinien et de s. potencien et saint altin et de leurs gestes. xlij.* A man raises a sword to strike off the head of St Savinian, first bishop of Sens. On *L.* two idols fall from their pedestals.

332. f. 305 b. *De saint clement de mes et de ses gestes. xliij.* On *L.* St Clement, first bishop of Metz, baptizes some of the inhabitants. On *R.* he rids Metz of a terrible dragon, leading it out of its cave by his stole to a river on *R.* Three spectators give thanks.

333. f. 306. *De saint front de pierregort. xliij.* St Front, first bishop of Périgueux, sits on *L.* near the entry to a church and proposes to his monks that they should avoid persecution and establish themselves in the desert.

334. f. 306. *Comment nre seigneur le visita ou desert. xliiii.* Seventy camels laden with good food are sent by the provost by the command of God to the starving monks. On *L.* St Front blesses two of the camels at the gate of the monastery. On *R.* the monks press eagerly forward.

335. f. 306 b. *De saint mesmin de chaalons et de ses gestes. xlvi.* St Memmie, first bishop of Châlons-sur-Marne, takes from St Peter, standing on *L.*, the hem of his garment and with it recalls to life the sub-deacon St Domitian, who lies on *R.* in his tomb.

336. f. 307. *De s. tecte disciple s. pol et de ses gestes. xlviij.* St Thecla is condemned

to be burnt. She leaps of her own accord into the flames, but they are extinguished by rain from heaven, to which three men on *L.* point. On *R.* she is again depicted walking away.

337. f. 307 *b.* *Comment elle sormonta la cruaute des bestes. xlvij.* St Thecla, condemned to be eaten by wild beasts, is put into the pit of the lioness, which merely licks her feet. On *L.* five astonished spectators.

338. f. 308. *De la passion saint vital et valerie sa femme et de leur gestes. l.* Paulinus seated on *L.* directs a man who is binding St Vital to an X cross. On *R.* two men are digging a pit, into which a third is about to thrust the saint. (*G. L.* 466.)

339. f. 308 *b.* *De la fermete nazarien et celse deuant noyron. lij.* On *L.* Saints Nazarius and Celsus are brought before Nero. On *R.* some of the wild beasts which were to devour them escape and kill some of Nero's men, and Nero only escapes with an injured foot. (*G. L.* 657.)

340. f. 309. *De la passion saint prothais et saint martinien et de leurs gestes. liiij.* Popilius seated on *L.* directs two men who behead Saints Prothasius and Martinianus.

341. f. 309. *De la passion saint thymothee et saint apolinaire et de leurs gestes. lv.* Lampadius sitting on *L.* directs the beheading of Saints Timothy and Apollinaris. A second executioner holds some boiling lead. As the saints die fire comes down from heaven and kills the judge, who is clutched at the same time by the devil. (*G. L.* 768.)

342. f. 309 *b.* *Des fais saint marc leuangeliste et de sa predicacion. lvij.* St Mark, on arriving in Alexandria, found his shoes worn out and went to a shoemaker, whose hand, injured with an awl, he made whole. St Mark on *L.* The aproned shoemaker with the awl on *R.* A counter between them, on which is a pair of boots. (*G. L.* 460.)

343. f. 310. *De sa passion. lvij.* On *L.* St Mark is drawn on his back by two men through the streets of Alexandria, or rather through a green meadow. On *R.* Christ visits and comforts him in prison. (*G. L.* 460.)

344. f. 310 *b.* *De la venue saint thomas en andropolim et de ses gestes. lxij.* On *L.* Christ appears to the kneeling St Thomas. On *R.* He delivers the saint to the provost of the King of India, who is standing on *R.* near his ship seeking a man learned in masonry. (*G. L.* 274.)

345. f. 311. *Comment la chanterresse le manifesta au diner. lxij.* At the wedding-feast of a king's daughter the butler smites St Thomas on the cheek for eating nothing, and St Thomas tells the butler that before the meal is over dogs will be eating his hand. The butler went out to draw water and was slain by a lion and dogs ate his members, and a black dog brought the hand into the hall. Whereupon a Jewish singer who had attracted the attention of the apostle hastened to kiss his feet. All this is depicted in the miniature. (*G. L.* 275.)

346. f. 312. *De la venue lapostre en ynde la grant ou il souffri mort. lxvj.* On *L.* the Apostle is set in a furnace by order of the King of India. On *R.* he prays that an idol that he is commanded to worship may break in pieces, and the bishop of the temple thrusts a lance through the kneeling saint. (*G. L.* 279.)

347. f. 312 *b.* *Des fais s. andrieu en mirmidoine. lxvij.* On *L.* St Andrew visits St Matthew in prison and by prayer restores his sight. On *R.* the Apostle is visited by a Christian youth who seeks his help in avoiding an accusation unjustly brought against him by his mother. A sergeant-at mace arrests the youth. (*G. L.* 247.)

348. f. 312 *b.* *De ses fais en nichomedie. lxvij.* On *L.* St Andrew, followed by some of the distressed inhabitants of Nicaea, drives out in the shapes of dogs seven devils who had been committing great ravages. The artist has drawn eight dogs instead of

seven. One of their victims, whom the Apostle afterwards raised to life, lies dead in the foreground. (*G. L.* 248.)

349. f. 313. *De son auenement en thessalonique. lxxix.* On *L.* a youthful disciple of St Andrew, named Erosus, is done to death by two men at the bidding of a judge of Thessalonica. On *R.* a wild boar that was intended to kill the Apostle kills its two keepers and falls dead.

350. f. 313 *b.* *Du serpent que il occist et des xl. hommes que il suscita. lxx.* On *L.* St Andrew, at the bidding of a certain woman, rebukes a dragon that had done great damage. It climbs an oak, and dies exhaling a stream of blood. On *R.* the Apostle, sitting on the bank of a river, resuscitates the son of Sostrates of Macedonia, who had been drowned on his way to see St Andrew.

351. f. 314. *Du crucefiement s. andri et de la laide mort au preuost. lxxiij.* St Andrew is twice shown on the cross. On *L.* he is being bound to it under the direction of Egeas. On *R.* Egeas comes to him thinking to take him down alive, and the saint addresses him. (*G. L.* 249.)

352. f. 314 *b.* *De la predicacion saint maci et de son estrif contre les enchanteurs. lxxiiij.* On *L.* St Matthew cures three men who had been blinded by the enchanter Zaroes and Arphaxat. On *R.* two dragons sent against him by the enchanter cringe at St Matthew's feet. (*G. L.* 847.)

353. f. 315. *De la forsenerie du roy hyrcatus contre lapostre pour epigenie. lxxij.* On *R.* an altar on which is a veiled chalice. St Matthew, officiating before it, is killed from behind with a spear by a man sent by King Hyrtacus, who stands on *L.* (*G. L.* 848.)

354. f. 315 *b.* *De Symon et de jude apostres et de marath duc de auffrique. lxxviij.* On *L.* the apostles Simon and Jude kneel before "Maradac duc du roy de Babiloine" and pray that the bishops of the idols may not be cast into a fire which had been prepared for them on *R.* (*G. L.* 968.)

355. f. 316. *De leur estrif contre les enchanteurs. lxxix.* On *L.* the duke in the presence of the advocates of the enchanter, whom the apostles rendered dumb. On *R.* the advocates kneel to the apostles and pray for healing and embrace Christianity. (*G. L.* 968.)

356. f. 316 *b.* *Des serpens aus enchanteurs qui les mordurent et sen fouirent. lxxx.* On *L.* the king, in front of whom are the two apostles holding in their mantles the dragons brought against them by the enchanter, who turn away on *R.* (*G. L.* 969.)

357. f. 316 *b.* *Des autres fais des apostres. lxxxj.* On *L.* Simon and Jude and their disciples. The daughter of a duke holds up an infant and accuses a certain deacon of having seduced her. The apostles cause the infant to declare the deacon innocent. On *R.* the duke and two of his friends. (*G. L.* 969.)

358. f. 317. *De la passion des apostres. lxxxij.* On *L.* Simon and Jude are brought to the temple of the Sun, whereupon two devils cry out that they are tormented. On *R.* they are in the presence of images representing the Sun and Moon and they command two devils to come out of them. (*G. L.* 970.)

359. f. 317 *b.* *De saint berthelemi. lxxxiiij.* St Bartholomew enters a temple in India. On *R.* is an idol of Astaroth that four men, including two bishops, are worshipping on their knees. It is dumb in the presence of the apostle. On *L.* the king. (*G. L.* 769.)

360. f. 318 *b.* *De sa passion et de la mort des anemis et du miracle de la lampe. lxxxi.* On *L.* St Bartholomew is brought bound before King Astriages at Albanopoli. On *R.* two men flay him in the presence of the king. (*G. L.* 772.)

361. f. 319. *De la vie saint phelippe apostre. lxxxviii.* On *L.* a green dragon

issues from the pedestal of a statue of Mars which St Philip was commanded to worship. The breath of the dragon slays some of the assistants. On *R.* St Philip persuades the people to throw down the statue and to set up the Cross in its stead. (*G. L.* 473.)

362. f. 319. *De s. barnabe et de ses fais. lxxxix.* St Barnabas on *L.* kneels to St Paul before they bid each other farewell. (*G. L.* 516.)

363. f. 319*b.* *De saint luc euangeliste. xc.* St Luke sits writing at a desk. On *R.* a chest with books upon it, and the bull issuing from clouds with a scroll inscribed *S. LUCAS.*

364. f. 320. *De la vie sainte marthe et de ses gestes. xcij.* The raising of Lazarus. Christ on *L.* with book. On *R.* Martha and her sister Mary, near the coffin from which Lazarus is rising.

365. f. 320*b.* *De la vie de la magdalene. xcij.* Christ sits at meat in the house of Simon the leper and blesses Mary Magdalene, who anoints His feet and wipes them with her hair. Judas on *L.* protests. On *R.* an apostle.

366. f. 321. *Comment marie conuerti le duc de marseille et li empetra un filz a nre seigneur. xcvi.* On *L.* the companions of Mary Magdalene, having no lodging, take their rest in the porch of the temple at Marseilles. On *R.* an idol of Mars, which the inhabitants are worshipping. Mary Magdalene preaches to them. (*G. L.* 622.)

367. f. 321*b.* *Comment celui duc visita iherusalem et les sains lieux. xcvi.* Mary Magdalene on *L.* gives the cross to the Duke of Marseilles and his wife. (*G. L.* 623.)

368. f. 322. *Comment il trouua son enfant nourri quant il reuint. xcviij.* The duke comes by sea on *R.* to the rock on which he had left his dead wife and her newly-born son two years before. He finds the latter living and the former revives soon afterwards. (*G. L.* 624-5.)

369. f. 323. *De la conuersacion marie magdalene el desert. cij.* Mary Magdalene, living in the desert, is raised to heaven by two angels at the canonical hours to hear the celestial choirs. (*G. L.* 626.)

370. f. 323*b.* *De son trespasement et de son sepulcre. cij.* On *L.* Mary Magdalene kneels before an altar in the desert. On *R.* she is again seen kneeling to receive the sacrament from St Maximin. (*G. L.* 627.)

371. f. 323*b.* *De lame marie que marthe vit. ciiij.* Martha lying in bed with head on *L.* receives the sacrament from a bishop. Five persons kneel on *R.* at the foot of the bed.

372. f. 324. *De son beneoit trespasement. cv.* When Martha was about to die an evil spirit blew out all the candles, which the dead Mary Magdalene came and lit again with a burning brand. At the foot of the bed on *R.* is a man reading from a book the story of the passion. (*G. L.* 662.)

373. f. 324*b.* *De ses glorieuses exeques. et comment -il firent ses compaignons religieux.....cvi.* On *L.* the companions of St Martha weep and sing psalms near her coffin, which is covered with a blue pall. On *R.* Christ appears to St Front of Périgueux and bids him go to Tarascon and bury her. (*G. L.* 663.)

(*This is the last of this series of pictures by the seventh hand. The far abler second hand now resumes.*)

374. f. 326. *De saint iulien du mans et de ses gestes. cxiii.* On *L.* St Julian, first bishop of Le Mans, finds water in a place where it was needed by thrusting the point of his staff into the earth. On *R.* he greets a man who is miraculously released from prison by the saint's prayers.

375. f. 326*b.* *De un autre iulien pour qui la pater noster est dite. cxv.* St Julien

rides out hunting a stag which tells him that he will one day kill his father and mother. (G. L. 377.)

376. f. 327. *De saint hermagore et de sa passion. cxvi.* St Hermagoras bishop of Aquileia on L. cures a cripple and casts out a devil from a man on R.

377. f. 327b. *De la tres muleureuse mort noyron. cxix.* Nero in a wood on L. stabs himself on seeing the soldiers of Galba approaching on R.

378. f. 329b. *De othon emperere et de sa mort. cxxvi.* Otho enthroned on R. gives away golden cups and money to two friends kneeling on L.

379. f. 332. Book XI. *Le premier chapitre parole de l'empire vaspasien et de ses bons commencemens.* The Emperor Vespasian enthroned dismisses evil senators on R. and welcomes a group of virtuous men kneeling on L.

380. f. 332. *De josephus et de ses escrips. ij.* Josephus sits on L. in a peaked cap writing his History on a long scroll that overhangs his desk.

381. f. 332b. *De l'assiegement et de la chaitiute de iherusalem. iij.* Jerusalem on L. with seven defenders on the walls. On R. a group of mounted assailants.

382. f. 333. *De lauarice des iuis et la derreniere fain. iiij.* Three Assyrian soldiers learning that the Jews had swallowed money to prevent its being stolen disembowel two naked Jews and a Jewess and fill a bag with coins.

383. f. 333. *De celle qui menga son enfant. v.* A starving woman at the siege of Jerusalem cooks her child and serves it before two men sitting at table.

384. f. 334. *De la passion saint apolinaire et de ses gestes. vij.* St Apollinaris bishop of Ravenna stands on L. near a tree and blesses the judge on R. whose wife, cured of a sickness, kneels before him. (G. L. 631.)

385. f. 336. *De la passion noir et achille et de leurs fais. xv.* The Emperor Domitian sits cross-kneed on L. with drawn falchion and directs an executioner who strikes off the heads of Nereus and Achilleus. Near them is an image of a god, which they refused to worship. (G. L. 489.)

386. f. 336b. *De saint denis ariopagite et de ses disciples et de ses escrips. xvi.* On L. St Paul at Athens asks the youthful St Denis respecting the altar 'to an unknown God.' On R. the people of Paris coming to slay St Denis fall on their knees before him. (G. L. 913-14.)

387. f. 336b. *De leur martire. xvij.* On L. St Denis is thrown into a pit with wild beasts, but he makes the sign of the cross and they become 'tres debonnaire.' On R. a prison in which Christ gives the sacrament to St Denis. (G. L. 915.)

388. f. 337. *Du liure de la passion saint eutrope de saintes et de ses gestes. xviiiij.* St Denis on L. delivers a letter respecting the martyrdom of St Eutropius of Saintes to a messenger kneeling with spear before him, to be given to pope Clement, who sits on R. in red tiara holding keys and crozier. (G. L. 552.)

389. f. 338. *De la legacion que il prist de saint pierre et de son martire. xxi.* St Eutropius is roasted on a gridiron. Two men in parti-coloured doublets stir and blow the flames. On R. the divine hand from clouds. This does not tally with the account of the Saint's martyrdom in the text and in G. L. p. 552.

390. f. 338b. *De la vie saint yonin et de ses fais. xxiiij.* A man in parti-coloured doublet and hose is about to strike off the head of the saint. Head of Christ in clouds on R.

391. f. 339. *De la vie saint cheron de chartres et de ses fais. xxiiiij.* St Cheron on L. casts out a devil from the daughter of the priest of Venus. On R. two inhabitants of the island worshipping an image on a pedestal.

392. f. 339 b. *De saint lucien de biauuez et de ses fais.* xxv. A man with a hatchet is about to strike off the head of St Lucian, patron of Beauvais. Head of Christ in clouds on *R*.

393. f. 340. *De la legacion saint ruille de senlis.* xxvij. St Denis on *L*., followed by clerks with holy water and book, holds a sprinkler and dedicates a temple at Arles in the names of Saints Peter and Paul, making St Regulus (Rieule) bishop.

394. f. 340. *Comment la passion s. denis et des autres martirs li fu reuele.* xxvij. St Rieule says mass, accompanied by a sub-deacon with the gospels, and involuntarily recites the names of Denis, Rusticus and Eleutherius. Three white doves then appear on the altar before him with the names of these martyrs written in blood on their breasts, and he thus knows that they are dead. (*G. L.* 916.)

395. f. 340 b. *Comment il deliura les enchartrez.* xxx. St Rieule delivers some Christians from prison at Senlis, breaking the bars with his pastoral staff.

396. f. 341. *De conuersion du preuost et de la destruction de lydole.* xxxj. The provost of Senlis lies asleep in bed with his head on *L*. and sees a vision of Saints Denis, Rusticus and Eleutherius who urge him to become a Christian. On *R*. an idol breaks and falls from its pedestal.

397. f. 341 b. *Du commencement saint taurin de euvreux et de ses fais.* xxxiiij. The mother of St Taurin of Evreux brings him to St Clement to be baptized.

398. f. 342. *De s. eugene de tolete et de ses fais.* xxxv. St Eugenius bishop of Toledo is cast by a man under the direction of another into a lake at Deuil near Paris and drowned.

399. f. 342 b. *De l'arrogance domicien contre les maistres et de sa paour de forme des choses qui hantoit et de sa mort.* xxxvij. The Emperor Domitian sits enthroned, holding orb and drawn sword, and dictates a letter to a secretary sitting on *L*. in which he assumes the title of god. Behind them are seven mirrors which he had set up so that he might see anyone who entered his apartments from behind him.

400. f. 343. *De l'empire de nerue et de la vie s. thymotee.* xxxviij. St Timothy, bishop of Ephesus, kneels and receives his death-blow from a man with a club. Head of Christ in clouds on *R*.

401. f. 343 b. *Du rapel iehan de son essil et du resuscitement drusienne. Et de craton philosophe.* xxxix. On *L*. St John returning from Patmos to Ephesus resuscitates Drusiana, whom two men were carrying to her grave. (*G. L.* 290.)

402. f. 343 b. *Des deux disciples qui relenquirent tout et suirent iehan. et puis se repentirent.* xl. St John turns rods into gold and gravel into precious stones for two men who repented having given away their possessions to the poor. (*G. L.* 292.)

403. f. 344 b. *De son filz espirituel que il rapela de aueques les larrons.* xliij. On *L*. St John charges the bishop of a certain town with the care of a youth of valiant body but weak character. On *R*. a hillside on which the youth appears, when St John returns later, as leader of a band of robbers. (*G. L.* 295.)

404. f. 345. *Du trebuschement des ydoles. et du venin que il but sanz li mal faire.* xliij. St John prays and the temple of Diana and all the images in it fall to the ground. On *L*. a group of astonished Ephesians.

405. f. 345. *Du resuscitement de ceulz qui moururent pour le venin.* xliij. Four malefactors who were made to drink some of the poison prepared for St John to show its potency lie on *R*. and are resuscitated by him. On *L*. Aristodemus and other spectators. (*G. L.* 294.)

406. f. 346. *Du transissement iehan leuangeliste.* xlix. St John stands in the

grave made for him before the altar in Ephesus, on which there is a veiled chalice. On *R.* the head of Christ in clouds. On *L.* some of the spectators. (*G. L.* 297.)

407. f. 346*b.* *De crucefiement s. symeon enesque.* li. St Simeon, bishop of Jerusalem, is crucified. He wears only a mitre and a loin-cloth. On *L.* the judge directs a man with a spear to pierce his side.

408. f. 347. *De la vie s. clement pape en ses fais.* liij. St Clement kneels before a draped altar on *R.* on which is a veiled chalice. A man, perhaps Sisinian, stands behind him on *L.*

409. f. 347*b.* *De son essil et de sa passion.* liij. On *L.* St Clement, lacking water for his exiled company in the desert, digs at a spot indicated by a lamb, and a spring gushes forth. On *R.* he is bound to an anchor and cast into the sea. (*G. L.* 1093.)

410. f. 348. *De sainte domicille et de ses compaignes et des gestes saint ner et saint achille.* lv. St Domitilla and her companions are burnt to death in their house at Terracina by order of Trajan who sits on *L.*

411. f. 348. *De saint ignacien dantyoche et de ses gestes.* lvj. St Ignatius, bishop of Antioch, lies face downwards on a board and is scourged by a man in the presence of Trajan, who sits on *L.* On *R.* is a lion which killed the saint without tearing his flesh. (*G. L.* 381.)

412. f. 349. *De saint eustace et de sa conuersion.* lvij. St Eustace kneels on *L.* with his horse behind him. On *R.* the stag with the crucifix between its antlers. (*G. L.* 973.)

413. f. 349. *Des temptacions que il ot en sa vie que nre seigneur diex li enuoia.* lix. St Eustace has one of his children across a river and is returning to fetch the other. As he is in mid-stream a wolf seizes one of the children and a lion the other. (*G. L.* 975.)

414. f. 349*b.* *Comment il recognut sa femme et ses enfans.* lxi. St Eustace on *L.* recovers his wife and two children whom he supposed to be dead.

415. f. 350*b.* *De la vision espoentable veu entour foan et de la craumentement affriquan.* lxij. A terrible storm stuns the provost Africanus and some of his people. On *R.* his wife and others beseech St Foan to restore them.

416. f. 351. *De son derrenier estrif.* lxv. Nero sits on *L.* and directs a man who has enclosed St Foan in a fiery furnace.

417. f. 353. *De la passion s. hermete et s. quirin. des gestes alixandre pape.* lxiii. Quirinus the judge leads his daughter to the prison in which St Alexander has miraculously joined St Hermes, and she is cured of her blindness.

418. f. 353*b.* *De la passion saint alixandre pape et saint theodore et saint euencien.* lxiiiij. Aurelius sits on *L.* and directs a man who is tying St Alexander to an X cross. On *R.* the saint is again seen in a fiery furnace.

419. f. 354. *De la passion saint sixte et s. peregrin enesque de auuerre.* lxv. St Sixt seated on *L.* in papal robes ordains St Pelerin first bishop of Auxerre and makes two of his companions priest and deacon to accompany him into France.

420. f. 355. *De sa prophete et de son issue et de ses exeques.* lxviiij. St Taurin of Evreux standing near an altar on *R.* makes a final exhortation to the people before his death.

421. f. 355*b.* *De la passion sainte seraphie et de ses gestes.* lxxix. St Serapie kneels on *R.* while a man thrusts a spear into her side. On *L.* the Judge seated.

422. f. 356. *La passion sainte sabine et ses gestes.* lxxx. St Sabine kneels on *R.*

while a ruffian holds her by the hair and prepares to strike off her head by the order of the provost, who sits on *L*.

423. f. 356. *La passion saint eustace. lxxvj.* St Eustace and his wife and children are placed in a brazen bull under which a fire is kindled. On *L*. sits the Emperor Hadrian.

424. f. 356 b. *De la passion saint faustin et sainte iobite et de leurs gestes. lxxxij.* On *L*. Hadrian seated. On *R*. Saints Faustin and Jovita on whom some wild beasts sent to devour them are fawning. Head of Christ in clouds.

425. f. 357. *De leur passion. lxxxiiij.* The daughters of St Sophie, Faith, Hope and Charity, suffer martyrdom under the direction of Hadrian, who sits on *L*. One is being beheaded, the second is being burnt, and the third is in a caldron of burning lead.

426. f. 358. *De la pierre qui se ouuri et donna refuge a marie. et puis se reclost et fu dedenz garantie. lxxxvi.* St Mary of Rome prays to God in clouds on *R*. that He will deliver her from her persecutors. On *L*. the judge sits and tells a sergeant to follow her. On *R*. a rock opens and closes after her.

427. f. 358 b. *De la conuersion des .ix. mille chevaliers et de leurs gestes. lxxxvij.* On *R*. some of the nine thousand converted soldiers kneel to Christ in clouds above. A man swings a sword over their heads by the order of the Emperor sitting on *L*.

428. f. 359. *De la passion de yeulx avec les x milliers. lxxxviij.* On *L*. Hadrian seated. On *R*. an angel removes some huge spikes that the martyrs were ordered to walk on barefooted. They pray to Christ in clouds on *R*. Behind the three saints is a man threatening them with a knotted club.

429. f. 360. *Des saints polycarpe et papie. xcij.* St John stands on *L*. and ordains St Polycarp, who kneels before him on *R*., bishop of Smyrna. (*G. L.* 1193.)

430. f. 361. *De la passion saint polycarpe euesque. xcvi.* St Polycarp kneels on a pile of burning faggots and prays to Christ, whose head appears in clouds on *R*. On *L*. a man thrusts him towards the flames with a pitchfork. (*G. L.* 1195.)

431. f. 362. *De la persecucion de leglise de lyons et de vienne. xcviij.* On *L*. St Photin bishop of Lyons and St Just bishop of Vienne kneel while a man is about to behead them with an axe. On *R*. Sanctus, a deacon of Vienne, is bound to a pillar and tortured by a man with a small rake.

432. f. 363. *La passion s. pontice et sainte blandine. c.* St Blandina on *R*. has her throat cut with a sword by a black-visaged ruffian under the direction of a king sitting on *L*.

433. f. 363 b. *La passion sainte felicite avec les vij filz. cij.* St Felicitas and three of her seven sons, ordered by Antoninus sitting on *L*. to worship the gods of Rome, point to a crucifix on an altar on *R*.

434. f. 364. *La passion saint poncien martir et ses gestes. ciiij.* St Pontian, after resisting many torments in the prison of Spoleto, is killed by means of a spear.

435. f. 364 b. *La passion s. foissel enfant. les gestes de celui. ciiij.* The saint is in prison on *R*. A man represented as blind comes from *L*. and asks him to cure his son. According to the text it was the son that was blind.

436. f. 364 b. *La passion s. praxe vierge et ses gestes. cv.* A male and a female saint kneeling on *R*. are about to have their heads struck off by a man with a falchion under the direction of the Emperor Antoninus sitting on *L*. The woman cannot be St Praxedis who did not suffer martyrdom.

(*This is the last of this series of pictures by the second hand. The seventh hand now resumes.*)

437. f. 365. *La passion saint victor et sainte coronne. cvi.* On *L.* a judge directs the putting out of St Victor's eyes. On *R.* a man is about to strike off the head of the kneeling saint.

438. f. 365 *b.* *La passion saint concorde. cvij.* St Concord in prison is comforted by an angel. A youth is at the door on *L.*

439. f. 365 *b.* *La passion s. marcel martyr. cvij.* St Marcel is buried alive up to his waist by two men at Chalon-sur-Saône.

440. f. 367. *De sainte eugene et des sains proth et iacinct. cxiiij.* Philip, an envoy of the Emperor Commodus in Egypt, instructs his daughter Eugenia in the liberal arts. (*G. L.* 827.)

441. f. 367 *b.* *Comment son habit nue ou moustier elle est faite abbe. cxv.* St Eugenia enters a monastery in male attire with her companions Prothus and Hyacinthus. The bishop baptizes them. (*G. L.* 828.)

442. f. 368. *De laccusacion de melancie contre icelle. cxvi.* A noble woman of Alexandria, Melancia, failing to win the love of Eugenia, then abbot of the monastery, and supposing her to be a man, accuses her to her father the provost of having attempted to seduce her. (*G. L.* 828.)

443. f. 368 *b.* *De lespurgement du pechie et de la paine de laccusante. cxvij.* In order to establish her innocence, she rent her garment and disclosed to the provost that she was a woman and his daughter. Three attendants on *R.* one of whom has a rich dress for her to wear. (*G. L.* 829.)

444. f. 369. *La passion saint iules. cxix.* St Jules, a Roman senator, stands on *R.* and is commanded by the Emperor sitting on *L.* to worship a statue of Hercules. Divine head in clouds above.

445. f. 369 *b.* *La passion saint eusebe et de ses compaignons. cxx.* St Eusebius and his companions are crucified on X crosses by Vicellius who commands them to worship two idols on *L.*

446. f. 369 *b.* *De la passion saint antonin. cxxi.* Vicellius on *L.* directs a man who cuts out the tongue of the youthful St Antonin.

447. f. 372. Book XII. *De l'empire seuer et leonide pere origenes. j.* On *L.* the Emperor Severus. On *R.* a group of citizens.

448. f. 372. *De la ferueur origenes des sensance. ij.* The youthful Origen stands between two groups of two kneeling Christians on the point of receiving martyrdom and desires for himself a similar fate.

449. f. 372 *b.* *De sainte claudienne, eugene et basille. iiij.* St Basilia is baptized by the pope St Cornelian. This miniature has been injured.

(*This is the last picture in this series by the seventh hand. A poor hand does the next 44 miniatures.*)

450. f. 373. *De la passion saint andeul et saint victor pape. vi.* St Victor, in pontifical robes, kneels on *R.* A king on *L.*, perhaps intended for the Emperor Severus, directs a man who is about to cut off his head with an axe.

451. f. 377. *De sainte cecille et des sains tyburciem et valerien. xxij.* On *R.* St Valerian, husband of St Cecilia, is baptized by St Urban. On *L.* St Cecilia kneels with St Valerian and each receives from an angel a crown of lilies and roses.

452. f. 377 *b.* *De la passion s. calixte pape et s. calopodien prestre. xxiiij.* On *L.*, in the presence of the Emperor Alexander Severus, some images of the gods are struck by lightning and four of the priests are killed. On *R.* a man is beheading three Christians near a tower out of which two saints, probably Calixtus and Calepodius, are gazing. (*G. L.* 917.)

453. f. 378. *De la passion saint urbain pape et de ses compaignons. xxv.* St Urban, in episcopal robes, kneels before an altar. Head of Christ in clouds above. On *R.* two idols fall and kill 22 priests. Four of the priests are here shown with St Urban in prayer. (*G. L.* 493.)

454. f. 378 b. *La passion saint cyr et sainte julite sa mere. xxvi.* On *L.* the youthful St Cyr in the presence of his mother St Julitta confesses the Christian faith to the provost Alexander. On *R.* they kneel and are beheaded.

455. f. 379. *De sainte martine et des viii martirs et de leurs gestes. xxvij.* On *L.* the Emperor Alexander Severus. St Martina kneels near him and is comforted by Christ in clouds above. On *R.* a prison and three men, one of whom holds an open book.

456. f. 380. *De la fin de son estrif. xxix.* On *L.* the Emperor accompanied by a sergeant. On *R.* a man swings a sword to strike off St Martina's head.

457. f. 381. *Des bonnes enfances de saint ponce. et de ses gestes. xxxiiij.* On *L.* the young St Pontius confers with the pope St Pontian and becomes a Christian. On *R.* these two and Mark, the father of Pontius, throw down the idols.

458. f. 381 b. *De quelle maniere les empereres se conuertirent a la foy. xxxv.* On *L.* St Pontius reasons with the Emperor M. Julius Philippus and his son respecting the Christian faith. On *R.* they are baptized by the pope St Fabian.

459. f. 383. *Des passions dicelle. xliij.* On *L.* St Agatha has her breasts cut off by two men. On *R.* St Peter cures her wounds in prison. (*G. L.* 393.)

460. f. 384. *La passion saint pierre et saint pol et de leurs compaignons et de leurs gestes. xlviij.* On *L.* St Peter is brought before the judge Optimus at Lampsacus who orders a man to strike off his head. On *R.* Saints Andrew and Paul are stoned by two men, and St Denise is beheaded.

461. f. 384 b. *Du saint enfant triphome et des gestes de celui. xlvij.* St Tryphon at the age of seven exorcises ten devils who were tormenting a woman. Only four of them are depicted.

462. f. 385. *De la passion de celi. xlvijij.* On *L.* the provost Aquilinus sits and directs two men to tear the flesh of St Tryphon, who is bound to a column, with iron nails.

463. f. 391 b. *De saint mellon euesque et de ses gestes. lxxiiii.* St Mellon of Rouen kneeling before an altar at which the pope St Stephen is officiating is invested with an archiepiscopal cross by an angel.

464. f. 391 b. *De la passion saint priue euesque et de ses gestes. lxxv.* St Privatus, first bishop of Mende, kneels at the foot of a hill, and is beaten with rods by two men.

465. f. 392 b. *La passion sainte eugene vierge. lxxvij.* The provost Vincent sits on *L.* and addresses St Eugenia who stands before him with a palm. On *R.* the temple of Diana with its images falls to the ground when the saint prays.

466. f. 393. *La passion s. ponce martir et de ses gestes. lxxvijij.* St Pontius is delivered to two bears but they slay their keepers and lick his feet.

467. f. 393 b. *De gallien emperere et de gregoire de pont et de ses liures. lxxx.* Two brothers fought over the possession of a river in which were quantities of fish. St Gregory of Neocesarea (here wrongly depicted as a pope) planted his pastoral staff in the river on *R.* and prayed to God, with the result that it was dried up and the quarrel was thus concluded.

468. f. 394 b. *De pol premier hermite et de laee antoine a lui. lxxxvi.* St Paul, the first hermit, sits on a hillside on *R.* Near him are a stream and a hammer and anvil that had been used in early times for coin-making by the Egyptians. On *R.* St Anthony is led by a centaur to see him. (*G. L.* 318.)

469. f. 395 b. *De la dormicion pol et de sa sepulture. lxxviiij.* St Anthony on *L.* arrives again in time to see St Paul dying and his soul carried up to heaven by an angel. (*G. L.* 320.)

470. f. 396. *La passion s. polycronien euesque et de ses fais. lxxxix.* On *L.* the Emperor Decius. On *R.* St Polychrone, bishop of Babylon, lies on a hillside while a man batters his head with a stone. The sketch for this miniature on the lower margin has been less carefully erased than some of the others.

471. f. 396. *La passion saint parmenien prestre. xc.* On *L.* two Christians suffer martyrdom in a fiery furnace. On *R.* the Emperor Decius sits directing the decapitation of St Parmenius.

472. f. 396 b. *La passion saint sixte pape et de ses fais. xcij.* St Sixt is brought before Decius sitting on *L.* by a man who buffets him. (*G. L.* 704.)

473. f. 397. *La passion saint lorens et de ses gestes. xciiij.* On *L.* St Lawrence distributes alms to the poor. On *R.* he is stretched on a gridiron by the command of Decius. A man turns him over with a pitchfork and another blows a pair of bellows. (*G. L.* 711-14.)

474. f. 398. *De lempire claudien et pol maistre des hereges. et de pelagienne pecheresse. xcviij.* St Pelagie, followed by a man on *R.*, comes before the bishop of Damietta and two companion bishops. (*G. L.* 904.)

475. f. 399. *De saint quirin martir et de ses gestes. xcviij.* Saints Marius, Martha, Audifax, Habakkuk and others bury the body of St Quirinus.

476. f. 399 b. *De saint cesarien et de saint iulien. ci.* The Emperor Claudius sits on *L.* and directs a man who is stirring with a pruning-hook a fire in which a man sits bound to a stake. This incident is not described in the text, and is not connected with either of the saints mentioned.

477. f. 400. *De leur passion et de la mort quincillien. cij.* Luxurius, who ordered the deaths of Saints Cesarius and Julian, is himself killed by a 'serpent' while riding among trees to his dinner.

478. f. 400 b. *La passion sainte colombe et ses gestes. ciij.* St Columba of Sens, delivered to an ugly youth to be mishandled, is protected by a bear.

479. f. 400 b. *La passion saint sauinien martir. cv.* The Emperor Aurelian sits on *L.* and directs a man who is shooting an arrow at St Savinian of Troyes. The saint is bound to a pillar on *R.*

480. f. 401 b. *La passion saint patrocle martir et de ses gestes. cvij.* Aurelian standing on *L.* directs a man who is about to kill St Patroclus with a club near a flowing river (the Seine at Troyes).

481. f. 402 b. *De la passion diceus et de leurs gestes. cx.* The holy triplets, Speusippus, Eleusippus and Meleusippus, with their companions, are burnt by order of the provost, who stands on *L.* with hands raised in astonishment at seeing the bonds of the saints fall off them. Head of Christ in clouds on *R.*

482. f. 403. *La passion de celi. cxii.* A prison in which St Beguin is chained by order of Aurelian, who stands outside on *L.* Two fierce dogs who are shut up with the saint do him no harm.

483. f. 403. *La passion s. prisce et saint felice prestre et de leurs compaignons. cxiiij.* St German of Auxerre finds the relics of St Prisca and other saints and builds a church over their remains.

484. f. 403 b. *La passion saint symphorien. cxv.* St Beguin baptizes St Symphorian of Autun at the age of three. His father, Faustin, stands on *R.*

485. f. 404. *De s. mammes enfant. cxvi.* St Mammes, patron of Langres, sits on an altar in a wood reading a Gospel-book that he has found there. A horse, an ox and a stag bow down before him.

486. f. 405. *De la mort saint mor moine et de aucuns autres. cxxi.* St Maur is sleeping in a ditch at Rome to avoid persecution as a Christian and sees a vision of a shining man with a gold rod in his hand who bids him enter the city and meet his fate.

487. f. 405 b. *De saint babille et de ses .iij. enfans. cxxij.* St Babylas, bishop of Antioch, is summoned by the Emperor Numerian to explain why he refused him admittance to the church.

488. f. 406. *De la passion dyceux. cxxij.* St Babylas and three of his disciples are decapitated by three soldiers. The disciples are represented as women, which is not in accordance with the text.

489. f. 407 b. *Comment darie fu mise au bordel.....et vn lyon vint fuint a li..... et entra la ou la dame estoit qui aouroit et fist signe que il laouroit.....cxxviij.* St Daria, placed in a house of ill fame, is protected by a lion from a man who came to deflower her. The lion spares him at her bidding and he becomes a Christian.

490. f. 409. Book XIII. *De l'empire dyolectien et maximien. j.* Diocletian sits on *R.* Four persons kneel to him. On *L.* Maximian directs the decapitation of two members of the Theban legion which mutinied in favour of Christianity.

491. f. 410 b. *La passion saint victor de marseille cheualier et de ses gestes. vij.* St Victor of Marseilles, led in by a sergeant, bears witness to Christ before the Emperor Maximian, who sits on *L.*

492. f. 411. *De leur passion et des iiij descouureurs en bataille. ix.* Saints Claudius, Nicostratus, Castorius and Symphorian are brought before a judge on *R.*, who is seized by a devil soon after giving judgment against them. On *L.* the Emperor Diocletian, and two philosophers who accuse the saints to him of not worshipping the sun.

493. f. 411 b. *Des sains sebastien et marc et de leurs gestes. x.* The twin brothers Mark and Marcellian, condemned to death as Christians, are implored by their mother to renounce the faith. (*G. L.* 337.)

494. f. 413. *La conversion nichostraque premier chartrier et de plusieurs autres. xiiij.* The bishop baptizes Nichostratus, the head jailer, and two others. An acolyte on *L.* holds his pastoral staff. On *R.* is a man, perhaps intended for St Sebastian.

495. f. 413 b. *De la passion des sains zoe tranquillien et nychostraque et leurs compaignons. xvj.* St Zoe is hanged on a tall tree by a man who follows the directions of the provost sitting on *L.*

496. f. 414. *La passion saint tyburcien martir. xvij.* The judge Fabian, sitting on *L.*, after listening to many insults, orders a man to strike off the head of St Tiburtius, who kneels on *R.*

497. f. 414 b. *La passion des sains castule marcellien et marc et sebastien. xvij.* The judge Fabian stands on *L.* and directs a man to slay with a lance Saints Castule, Marcellian and Mark, who kneel on a hillside on *R.*

498. f. 415. *La passion saint dorothee et gorgonie. xx.* St Gorgon is roasted on a gridiron. A judge stands on *L.* and directs a man to stir the flames. (*G. L.* 826.)

499. f. 417. *De saint herasin euesque danthyoche et de ses gestes. xxvij.* Diocletian on *L.* comes to the prison in which St Erasmus was confined, and to his surprise and that of the jailer finds the cell empty.

500. f. 418. *De quieus tormens celi isse sanz lesion. xxix.* The Emperor Maximian

stands on *L.* and directs a man to stir the flames under a caldron in which St Erasmus is placed.

501. f. 419. *La passion saint boniface martir. xxxij.* A judge sits on *L.* and directs a man to strike off the head of St Boniface, kneeling on *R.*

502. f. 419 b. *De sainte iulienne vierge et martire et de ses gestes. xxxiiij.* The provost Eleusius on *L.* directs a man who is beating St Juliana with rods, because she refuses to marry him unless he will become a Christian. She is stripped to the waist. (*G. L.* 400.)

503. f. 419 b. *De lestrif de celi avec le diable. xxxv.* St Juliana chastises a devil sent to tempt her in prison. (*G. L.* 400.)

504. f. 420. *La passion des sains euesques felice et pierres. xxxviij.* St Felix, bishop of Tubzac, kneels on *R.* while a man prepares to strike off his head at the bidding of a judge standing on *L.*

505. f. 421. *De la correpcion dyodecien pour icelle. xl.* Diocletian sitting cross-kneed on *L.* directs two men to beat St Lucy, the widow, who is being boiled in a caldron of wax and lead.

506. f. 421 b. *Du transportement de ceulz par lange. Et comment il passerent le fleuve. xliij.* Saints Lucy and Geminian on *L.* encounter two devils.

507. f. 422. *La passion s. cosme et saint damien. xliij.* Saints Cosmas and Damien sit on *L.* The former takes a gift from a woman named Palladia, who kneels before him, having been cured of a malady. Their custom was to accept nothing, and Cosmas was offended. On *R.* the saints are crucified on X crosses. (*G. L.* 862.)

508. f. 422. *Des miracles de ceulz apres leur mort. xliiij.* On *L.* a husbandman sleeps on a hillside with his mouth open, and a snake crawls down his throat and torments him. He afterwards called on Saints Cosmas and Damian and it came out of his mouth again. On *R.* he is kneeling before their church. (*G. L.* 863.)

509. f. 422 b. *De saint blaise euesque de sabaste et de ses gestes. xlvi.* St Blaise sits in pontifical robes on *L.* A woman kneels before him, whose only pig has been carried off by a wolf. The wolf on *R.* brings it back. (*G. L.* 388.)

510. f. 423. *La passion de celui. xlvi.* St Blaise on *R.*, clad only in mitre and loin-cloth, has his flesh torn with iron combs by order of the provost sitting on *L.* (*G. L.* 389.)

511. f. 423 b. *La passion ste dorothee vierge et ses gestes. xlviij.* Theophilus the scribe kneels and receives buffets from a man on *L.* On *R.* a hillside on which a child plucks the roses that he had asked the martyred St Dorothy to send him, although it was February. (*G. L.* 1127.)

512. f. 423 b. *La passion sainte theodosienne vierge et de ses gestes. xlviij.* The saint kneels while a man prepares to behead her. A white dove flies from her to clouds on *R.*

(Two leaves here missing contained the stories of Saints Agricola, Vitalis, Ambrose, Ascole, Philemon, Apollonius, Arianus, Irenaeus, Januarius, and Gregory of Spoleto.)

513. f. 424. *La passion saint marcel et saint exuperancien dyacre et des gestes de yceulz. lv.* St Sabinus, bishop of Assisi, enters from *L.* followed by his deacons, Marcellus and Exuperantius, and addresses Venustianus the proconsul, who sends for his gilded image of Jupiter.

514. f. 424 b. *La passion s. sabin euesque. lvi.* St Sabinus in prison on *R.* cures the blind nephew of Serena, a widow who ministered to him and who stands on *L.* in an attitude of surprise.

515. f. 425. *La passion de celi s. grisogone. lviij.* St Chrysogone is beheaded by a man under the direction of Diocletian, who sits on *L.* On *R.* flowing water. (*G. L.* 1097.)

516. f. 425 b. *La passion dicelles deux sueurs agape et thyoine. lxj.* Saints Agape and Chionia are put in a fire on *R.* but neither they nor their clothes are burnt. On *L.* the judge Sisinius and two other men.

517. f. 426. *La passion de hyrene la tierce suer. lxij.* On *R.* Irene, the younger sister of Agape and Chionia, stands on a hillside holding a palm-branch and a book. On *L.* Sisinius on horseback and a man who shoots an arrow at her.

518. f. 426 b. *La passion ste theodore avec ses iij filz. lxx.* St Theodota and her three sons are thrown into a furnace, which is stirred by a man under the direction of the judge of Bithymia sitting on *L.*

519. f. 427. *La passion sainte anastase. lxxvi.* The martyred St Theodota appears to St Anastasia in the ship in which she has been abandoned with other Christians not here shown.

520. f. 427 b. *La passion sainte barbe. lxxvij.* On *L.* the judge Marcian directs a man who cuts off St Barbara's breasts. She is tied to a pillar. (*G. L.* 1051.)

521. f. 427 b. *La passion saint florien martir. lxxvij.* St Florian is thrown into the river Enns at Lorch by a man standing on a bridge.

522. f. 428. *La passion saint prime et saint felicien et de leurs gestes. lxxix.* On *L.* the provost sits while two lions fawn on Saints Prime and Felician instead of killing them. (*G. L.* 512.)

523. f. 428 b. *Du saint enfant vict et de s. modest son maistre et de sainte crescence. lxx.* On *L.* the child St Vitus is visited by an angel in his father's house. On *R.* he is brought before the provost of Lucania. (*G. L.* 517.)

524. f. 429. *La passion saint albain. lxxix.* An executioner has just beheaded St Alban with a very long sword and is about to behead St Amphibalus. As he beheaded St Alban he became blind, according to the story. (*G. L.* 535.)

525. f. 429 b. *La passion s. donacien s. rogacien et s. pancrate. lxxxiij.* Saints Donatian and Rogatian of Nantes are stretched on X crosses. A man on *L.* wounds them with a pitchfork.

526. f. 429 b. *De saint marcellin et saint pierre et saint arthemien et leurs gestes. lxxxiij.* St Marcellinus the priest and St Peter his deacon baptize the household of their jailer St Artemius.

527. f. 430. *La passion des sains serge et bache et de leurs gestes. lxxxi.* The body of the martyred St Bacchus is thrown out to be eaten by wild beasts, but is protected by birds.

528. f. 430 b. *La passion dicelle. lxxxiij.* On *L.* the judge seated. Near him St Eufemia holding a martyr's palm. She has been stretched on a burning wheel but has been released by an angel. On *R.* she is again depicted in a fiery furnace.

529. f. 431. *La passion saint fremin de amiens et de ses gestes. lxxxiij.* St Firmin of Amiens preaches to an old man and his daughter.

530. f. 431 b. *La passion des sains felice et audacte et de leurs gestes. lxxx.* Diocletian on *L.* St Felix blows on an image of Serapis and it falls from its pedestal. The same thing happens with other images. (*G. L.* 799.)

531. f. 432. *Comment celi issant de la chartre apela icelle a sa passion. lxxxij.* On *L.* Maximian. On *R.* the house of St Adrian which he enters to tell St Natalia of his approaching martyrdom. (*G. L.* 823.)

532. f. 432. *La passion de celi saint adrien. lxxxij.* Maximian sits on *L.* and directs a man who is stretching St Adrian on an X cross. (*G. L.* 824.)
533. f. 432 b. *La passion des sains simplicien faustin et beatrix. lxxxv.* The brothers Simplician and Faustin are in a boat on the Tiber. Two men are about to throw them overboard. They should have been first beheaded according to the story. (*G. L.* 660.)
534. f. 433. *De la bonne enfance sainte christine vierge et de ses gestes. lxxxvi.* The youthful St Christina is confined with her father in a tower to worship the gods. Instead of doing this she breaks their images and gives gold to the poor. She is here shown throwing a gold image out of the window to three persons. Two of her maidens look out of another window on *L.* (*G. L.* 634.)
535. f. 434. *De son derrenier estrif sous iulien. lxxxix.* The judge Julian sits on *L.* and directs a man who has shut St Christina in a fiery furnace. (*G. L.* 635.)
536. f. 434 b. *De lestrif s. cucufat. xcj.* St Cucuphas, stripped to the waist, kneels in a meadow and is scourged with plummets by a man on *L.*
537. f. 435. *De la fin de son estrif. xciiij.* St Theodore is burnt in a fire, which miraculously wraps him round without burning his flesh. On *L.* an executioner with a pitchfork. (*G. L.* 1010.)
538. f. 435 b. *De son benecoit estrif a cesar et comment il gari le paralitique. xcvi.* The young St Pantaleon cures a paralytic in the presence of the Emperor Maximian.
539. f. 436. *La passion de sainte lucee vierge et de auceien avec .xii. autres. xcviij.* St Luceia is beheaded in prison at Rome with King Auceia and twelve others. There are two executioners. Only one of the twelve nameless victims is shown.
540. f. 436 b. *De saint cyriac et de ses compaignons et de appromen martir. xcix.* On *R.* Maximian sits and directs two Christians whom he forces to build a house for Diocletian. (*G. L.* 707.)
541. f. 437. *De la fille dyodecien que cyriac gueri du diable. ci.* Diocletian sits on *L.* On *R.* St Cyriac stands and casts out a devil from the Emperor's daughter Artemia who kneels between them. (*G. L.* 708.)
542. f. 438. *La non cuidiee confession s. genesien. ciiij.* St Genesius a comedian, intending to be baptized in sport before the Emperor Diocletian, is baptized in earnest.
543. f. 438 b. *Du mariage saint iulien et de ses gestes. cvj.* St Julian the Hospitaler lies asleep in bed with head on *L.* and is told by an angel to take a wife in accordance with the bidding of his parents, but to preserve his chastity.
544. f. 439. *La passion des sains martirs que iulien aquist a dieu. cix.* Four companions of St Julian are burnt in a great fire. A man on *L.* blows it with bellows by order of the judge sitting near him.
545. f. 440. *Comment celse filz du iuge se mist a ensuir iulien. cxi.* A king (the judge) sits with drawn sword on *L.* As Julian, naked except for linen drawers, is led through the city, an angel crowns him. He is followed by a sergeant and preceded by a man blowing a trumpet.
546. f. 440 b. *De la conuersion des vij filz du prier de la cite. cxij.* An angel leads the seven sons of the late prior of the city to St Julian in prison.
547. f. 441. *Des cuues embrasces des quelles les sains sont deliures. cxv.* Saints Julian, Celsus and others are burnt in tubs of glue and sulphur under which a man blows the flames with bellows, but they are not injured.
548. f. 441 b. *La passion saint iulien et celse et leurs compaignons. cxviij.* The provost sits on *L.* On *R.* the imprisoned saints sit bound by their necks and wrists to a beam. A servant of the provost's stands behind them.

549. f. 442. *De iustine vierge comment elle fu temptee du deable par ciprien lenchanteur. cxix.* On *L.* Agladius comes to an enchanter Cyprian for aid in winning the love of St Justina. On *R.* Cyprian invokes a devil to help him. (*G. L.* 857.)

550. f. 442 b. *La passion cyprien et iustine. cxxi.* St Cyprian is bound to a stake and clawed with nails. St Justina similarly bound is buffeted. They are both half naked. The judge stands on *L.*

(*This is the last miniature by the seventh hand. Hand 2 now finishes the book.*)

551. f. 443 b. *La passion sainte eulalie vierge et de ses fais. cxxiiij.* St Eulalia of Merida stands with her hands fixed to a beam above her head while two executioners apply fire to her breasts under the directions of the provost sitting on *L.* Her soul in the shape of a white dove flies to heaven.

552. f. 443 b. *La passion saint vincent et saint valeri. cxxiiii.* St Vincent and St Valery, both of Saragossa, are brought by two men-at-arms before the provost. (*G. L.* 351.)

553. f. 444 b. *Du greil ou il fu mis. cxxvi.* St Vincent is roasted on a raised grill. A man on *L.* with bellows blows the burning faggots. (*G. L.* 352.)

554. f. 445. *De la victoire de celui saint mort et de sa sepulture. cxxviii.* The body of St Vincent is thrown out by the order of Dacian sitting on *L.* to be eaten by wild beasts, but an eagle drives away not only other birds but also a wolf. (*G. L.* 353.)

555. f. 445 b. *La passion saint george cheualier. cxxxi.* On *L.* St George declares his religion to the provost Dacian. On *R.* he is stretched on a wheel of which many of the spokes are swords. (*G. L.* 456.)

556. f. 446 b. *La passion sainte foy vierge et de saint capraise. cxxxiiij.* St Faith of Agen is stretched on a gridiron under which a man stirs the flames by order of the provost Dacian sitting on *L.* Head of Christ in clouds on *R.*

557. f. 447. *De lacomplissement de son estrif. cxxxv.* St Felix of Gerona is cast in the sea from a vessel on *L.* but is sustained by an angel and placed in another vessel on *R.*

558. f. 447 b. *De la fermete de li en sa passion. cxxxviij.* St Quentin after many other tortures has two iron rods thrust in his eyes by order of the provost Rixionaire. (*G. L.* 972.)

559. f. 448 b. *La passion s. gencien martir et s. victorie et leurs gestes. cxl.* St Fuscian and St Victorice on *R.* arrive at the house of St Gentian, who is represented as a negro, and ask for tidings of St Quentin. (*G. L.* 268.)

560. f. 449. *La passion sainte martre vierge et ses gestes. cxliij.* The provost Rixionaire sits on *L.* and directs a man who cuts off the breasts of the saint.

561. f. 449. *De saint enfant iust et de son pelerinage. cxliij.* St Just of Auxerre and his father distribute food to the poor.

562. f. 450. *De la translacion de son corps. cxlv.* The companions of the child St Just find his body, and the tongue still talking in the severed head directs them to carry it to his mother, who stands on *R.* In the picture, though not in the text, the headless body walks after his companions.

563. f. 450. *La passion saint crispin et saint crispinien. cxlvi.* Saints Crispin and Crispinian, with millstones round their necks, are thrown into the Aisne at Soissons by order of Rixionaire who stands on *L.* with an executioner in a feathered cap. (*G. L.* 963.)

564. f. 450 b. *La passion de saint rufin et de saint valeri. cxlviiij.* Saints Rufin

and Valery of Soissons are extended on two X crosses while a man scourges them with leaden weights.

(*Chapters cxlix.—clxi. ending Book XIII. are missing, with perhaps seven or eight miniatures.*)

This volume shows more signs of usage than Vol. II. It has evidently been a good deal read at some time. Seventeen of the miniatures, nos. 25, 39, 53, 93, 94, 119, 150, 203, 209, 224, 233, 287, 310, 339, 449, 500, 552, have been smudged. The others are on the whole in excellent condition. As in Vol. II, there are vestiges of sketches, which were used as guides by the illuminators, on some of the lower margins.

S. C. C.

Note by Mr George C. Keidel of the Johns Hopkins University, Baltimore. Besides the present manuscript there are known to exist at least nine other copies of the same work, as follows :

- A. Besançon, Bibliothèque Municipale, 434 (fol. 371-375). 1372 A.D.
- B. Leiden, Universiteits Bibliotheek, Vossianus gallicus, folio 3 A. Ab. 1345 A.D.
- C. London, British Museum, Royal 14. E. i. Ab. 1500 A.D.
- D. Paris, Bibliothèque Nationale, fr. 50 (anc. 6731). Ab. 1460 A.D.
- E. Paris, Bibliothèque Nationale, fr. 308 (anc. 6930). 1455 A.D.
- F. Paris, Bibliothèque Nationale, fr. 312 (anc. 6934). 1396 A.D.
- G. Paris, Bibliothèque Nationale, fr. 316 (anc. 6938). 1333 A.D.
- H. Paris, Bibliothèque Nationale, fr. 6354 (anc. suppl. 46; Bethune). 1450 A.D.
- I. Roma, Biblioteca Vaticana, Reg. 538. Ab. 1465 A.D.

The Besançon manuscript contains the fables only, while for the latter portion of Jehan de Vignay's entire work there are numerous other manuscripts extant. For a fuller account of the above-mentioned manuscripts see an article by George C. Keidel entitled : *The History of French Fable Manuscripts (Publications of the Modern Language Association of America, Vol. XXIV, 1909, pp. 207-219).*

In 1495 Anthoine Verard published in Paris an independent French translation of the *Speculum Historiale*.

CV. DANTE.

The following descriptions by Mr Thomas Okey of the miniatures in the Dante which are left undescribed by Mr Thompson (see p. 73 above) were written after the intermediate sheets were printed off, and so could not come in their proper place.

PURGATORIO.

Folio 68.

- CANTO II. The Mount of Purgatory. The eastern sky, rosy with the dawn, is shading off to orange. The celestial pilot, bearing a spirit in his swift and light bark, reaches the shore of Purgatory.
ll. 7-9
ll. 40-42
ll. 79-81
ll. 118-120
Left. Dante, Virgil and Cato. Dante, having thrice sought to embrace the spirit form of Casella, finds his arms return ever empty to his breast. The spirits tarry to listen to Casella's song.
Right. Ante-Purgatory. The Mount is enclosed by an embattlemented wall and defended by a loopholed portal. The Late-Repentant are lounging in the shade of the Mountain. The meeting with Belacqua. Cato the Warden of Purgatory, with his long beard and venerable locks tinged with white, is seen within the walls.

Folio 76, verso.

- CANTO V. Ante-Purgatory continued. *Left.* Dante, Virgil and Cato¹?
ll. 28-36
Two messengers, Jacopo del Cassero and Buonconte da Montefeltro, sent by the astonished spirits, enquire of the condition of the new-comers.
CANTO VI. *Centre.* The meeting with Sordello. Virgil and Sordello, learning they are both Mantuans, embrace each other.
ll. 71-75
CANTO VIII. *Right.* Nightfall. Two Guardian Angels clad in green—the green of "tender leaves just born"—with drawn swords, chase away the devil in the form of a winged dragon.
l. 28
ll. 103-108

Folio 84.

- CANTO IX. Purgatory. *Left.* The arrival at the Gate. The sleeping figure of Dante in the left foreground, his head resting upon his hand: he dreams he is carried by an eagle as far as the sphere of Fire. The vision is seen in the background. In the right foreground Dante kneels before the three steps leading up to the

¹ There is no authority in the text for the presence of Cato here.

- threshold of Purgatory on which stands the angel guardian clad in white spangled with gold. Holding a sword, the angel carves with its point seven P's (*peccate*) on Dante's forehead. The first step of the three is white (polished marble): the second black (dark calcined stone): the third red (porphyry). Virgil in background looks on. *Right*. The first Terrace of Purgatory. Purgation of the Proud. The spirits bend down, more or less, under the weight of heavy stones. *Left*. Colloquy of Dante with Oderisi d' Ogobbio the famous illuminator. Contrary to the text, Oderisi stands erect having cast aside his burden, instead of turning his face painfully upwards while Dante bends down to speak with him. The Guardian Angel of the second Terrace, clothed in green, and not in white as in the text, erases by a stroke of his wing the first P from Dante's forehead. The carved reliefs on the walls and pavement of the Terrace are not portrayed.
- Folio 88.**
- CANTO XIII. Purgatory continued. Second Terrace. The Envious. *Right*. ll. 43-58. A group of spirits clothed in coarse grey haircloth are sitting or reclining on the ground. Dante converses with Sapia of Siena. ll. 100-154. *Left*. Dante and Virgil: two spirits, Guido del Duca and Rinieri da Calboli: both are on their feet, the former conversing with Dante. *Above*. The Guardian Angel of the third Terrace, in green, erases the second P from Dante's forehead by a stroke of the wing. The eyelids of the spirits are not stitched together with wire as in the text.
- CANTO XIII. ll. 71, 72
- Folio 93 verso.**
- CANTO XV. Purgatory continued. Third Terrace¹. The Wrathful. *Left*. ll. 85-117. Dante and Virgil. Dante beholds a vision. A group of spirits on a raised platform of rock, bending down and protecting their eyes from the smart of the dense smoke with outstretched fingers: below them lurid flames rise from the ground. *Right*. Dante and Virgil. The colloquy with Marco Lombardo behind whom other flames rise from the rocky ground. *Above*. The Guardian Angel, in green, of the fourth Terrace erases the third P from Dante's forehead.
- CANTO XVI. ll. 1-8
- ll. 25-144
- CANTO XVII. ll. 67, 68
- Folio 98 verso.**
- CANTO XVIII. Purgatory continued. Fourth Terrace. The Slothful. *Left*. ll. 106-112. Dante converses with two spirits. Virgil asks the way of other two spirits as they haste by at a run, purging their sloth. *Right*. Dante sits dreaming. The vision of the stuttering Siren with eyes asquint and sallow in hue. Further to the right Dante is seen gazing on the Siren and is reproached by a holy and alert lady who appears at his side. She is clothed in red with arms crossed
- CANTO XIX. ll. 7-9
l. 10
ll. 25-27

¹ According to the text the passage through Purgatory takes place in full sunlight: at night the pilgrims rest. The illuminator, on the contrary, always portrays a star-lit sky during the journey.

on her breast. The Guardian Angel of the fifth Terrace erases the fourth P from Dante's forehead.

Folio 100.

- CANTO XIX. Purgatory continued. Fifth Terrace. The Avaricious and Prodigious. The spirits lie face downwards on the ground bound hand and foot. *Left.* Dante and Virgil. The colloquy with Pope Hadrian V. The stooping pope—a beautiful nude—wears the papal tiara in white and gold. *Centre.* Dante converses with Hugh Capet who stands erect. Behind him, three spirits, one having the clerical tonsure, lie face downwards. *Right.* Dante and Virgil meet Statius, who, clothed in purple, kneels down to embrace Virgil's feet. Virgil, placing his hand on the kneeling poet's brow, bids him rise. *Above.* The Guardian Angel of the sixth Terrace erases the fifth P from Dante's forehead.
- ll. 70-72
l. 124
ll. 91-145
- CANTO XX.
ll. 28-123
- CANTO XXI.
ll. 10-13
ll. 130-132
- CANTO XXII.
ll. 1-3

Folio 107.

- CANTO XXII. Purgatory continued. Sixth Terrace. The Gluttonous. *Left.* Dante, Virgil and Statius. In the background the mysterious fruit-laden tree: the foliage is natural, and not in the form of an inverted pine-tree as described in the text. *Centre.* Dante and a group of three emaciated spirits with dark cavernous eyes: the *m* of *omo* (◌◌◌) clearly shewn in the eye-sockets. The colloquy between Dante and his kinsman, Forese Donati. Dante stands averse from the speaker as Forese denounces the shameless women of Florence. *Above.* The Guardian Angel of the seventh Terrace, *in purple*, erases the sixth P from Dante's forehead. *Right.* The second tree similar to the first and laden with fruit, its roots watered by a running stream. Emaciated and famished spirits—the *m* clearly shewn—stretch forth hands in vain towards the unattainable fruit or bend towards the water at their feet.
- ll. 133, 134
- CANTO XXIII.
ll. 22-33
ll. 40-133
- CANTO XXIV.
ll. 103-114

Folio 113 verso.

- CANTO XXV. Purgatory continued. Seventh and last Terrace. The Lustful. *Left.* Dante, Virgil and Statius. *Centre.* A group of spirits in the midst of fierce flames, singing examples of Chastity and interrupting their song as they pass to give a brief kiss. Guido Guinicelli, Dante's father in the art of poesy, converses with him on the new style of Florentine poetry. *Right.* The Guardian Angel, in green, erases the seventh and last P from Dante's forehead, who draws back, hesitating to cross the flames. Virgil entices him to cross by the promise of meeting Beatrice on the other side.
- ll. 109-139
- CANTO XXVI.
ll. 31-33
ll. 16-24 and
73-132
- CANTO XXVII.
ll. 10-18
ll. 34-36

Folio 116 verso.

- CANTO XXVII. The Earthly Paradise. *Left.* Dante, Virgil and Statius asleep, reclining on the green sward¹: in the background a dense forest.

CANTO XXVII. 73 ¹ In the text the three pass the night, each sleeping on a stair of the ascent to the Earthly Paradise.

- ll. 97-108 *Centre.* Dante's vision: Leah gathering flowers to make her a garland, Rachel sitting rapt in contemplation. Leah in red without nimbus: Rachel with nimbus, blue dress spangled with gold. *Right.* Dante, Virgil and Statius. Dante converses with Matilda? or Leah crowned with her garland of flowers¹? *Above.* A Guardian Angel in purple².

Folio 119.

- CANTO XXIX. Earthly Paradise. Pageant of the Church Triumphant.
 ll. 43-54 *Centre.* Foreground. The seven golden Candlesticks with flaming lights. *Right.* The four-and-twenty Elders clothed in white and crowned with golden fleurs-de-lys—the books of the Old Testament. Above them Sun and Moon and Stars. *Centre, above.*
 ll. 64-87
 ll. 92-105 The four animals symbolical of the four Gospels,—the Man of St Matthew, the Lion of St Mark, the Ox of St Luke, and the Eagle of St John, each plumed with six wings according to St John and not with four according to Ezekiel: the wings are coloured green. Below these, the two-wheeled Triumphant Car of gold drawn by a Griffin—the fore part, a golden eagle, with nimbus, red spots on gold; the hinder part, a lion, coloured red on white. Left of the Car the three Theological Virtues clad in red, white and green, and each with nimbus. *Above.* To the left, the four Cardinal Virtues in paler crimson, not purple as in text, their heads garlanded with flowers. Below these, four Elders—the Canonical Epistles—in red, pale crimson, blue and purple, each with nimbus. Behind, to the left, the solitary Elder, St John the Divine, in a trance, clothed in blue and with nimbus: not sharp-featured as in text but rather burly in form. In the background, the Tree of Knowledge, the Serpent with woman's face entwined round the trunk.
 ll. 100-105
 ll. 106-120
 ll. 121-129
 ll. 130-133
 ll. 142-144
 l. 144

PARADISO.

Purgatory. **Folio 129.**

- CANTO XXXII. *Initial Letter.* Passage of the Triumphant Car towards the Sun. By another hand and different in treatment. The Griffin is coloured, the Eagle part in black with plain gold nimbus, the hinder part white shaded with black. Left of the Triumphant Car the Man of St Matthew and the Lion of St Mark: right of the Car the Ox of St Luke and the Eagle of St John, all with nimbuses but without the six green wings. In the Car stands the Redeemer, red tunic and blue mantle, holding the sign of his victory over

- CANTO XXVIII. ¹ According to the text, Dante does not meet Matilda until he has awakened from his vision of Leah and Rachel, and has entered the forest: he then beholds her on the other side of the stream of Lethe.

² There is no authority in the text for the presence of this angel.

Hell and Death—a cross-surmounted staff with red-cross banner attached. Left foreground. Adam and Eve, behind whom is the Tree of Knowledge and the Serpent with woman's face.

Paradise.

Folio 129 *continued.*

CANTO I.

ll. 13-36

ll. 16-18

ll. 20, 21

The invocation to Apollo. *Left.* Dante kneels in a fair green meadow before Apollo who holds towards him a laurel crown in each hand. Apollo in classic military costume and crowned with golden laurel stands on a black raven or crow. At his side a laurel tree, behind him the two peaks of Parnassus, above which the nine Muses are seen emerging from a cloud. *Right.* Marsyas with warm-coloured skin stands playing on the flute. In the foreground the flayed Marsyas lies, paler in hue, and marked with blood. Other laurel trees in the distance.

Folio 130.

CANTO I.

ll. 38-41

l. 64

ll. 68, 69

ll. 118, 119

Ascent to the Heavens. *Left, above.* The "four Circles joined with three Crosses"—the Equator, the Zodiac, the Equinoctial Colure and the Horizon—represented symbolically. *Centre, above.* The eternal wheels of the nine heavenly spheres within which is one of the Angelic Intelligences, winged, that move the spheres. *Right.* Dante and Beatrice—Beatrice in unveiled beauty, her veil streaming in the wind—by gazing on the spheres ascend towards the first heaven, of the Moon. *Below.* Glaucus. *Left.* Glaucus, half-man, half-fish, is fishing with rod and line, from a grassy island. Fish, having lain on the grass, leap into the sea. Groups of Nereides, one holding a trident, emerge from the sea. In the foreground, "the creatures that lack intelligence,"—a hare, a hedgehog, peacock, crane, stag, horse, squirrels, etc.

Folio 131.

CANTO II.

ll. 1-6

ll. 7-9

l. 18

The first Heaven, of the Moon. *Left.* Voyagers in a little bark warned off the journey. Minerva, above, in classic helmet and clothed in purple emerges from a cloud and blows a favorable wind while Apollo guides Dante, and the nine Muses point to the Bears (the Pole) in the form of a large and brilliant star. Beneath Apollo's feet is the raven and below, to the left, Jason in classic costume with helmet is seen ploughing with a yoke of two oxen. *Right.* Separated by a cloud, Beatrice and Dante rise above a mountainous landscape towards the Heaven of the Moon.

Folio 132.

CANTO II.

ll. 79-81

ll. 97-105

l. 128

The Heaven of the Moon. *Left.* Beatrice expounds to Dante the true theory of the existence of the dark patches on the surface of the Moon. *Centre.* Astronomical diagram illustrating an eclipse of the sun. *Below.* The experiment of the three mirrors set at varying distances from a light placed behind an observer, and reflecting his image with equal brightness, but unequal in size. *Left.* Foreground. The art of the smith: two smiths in short red

- ll. 136-138
 tunics, red and pale crimson, hammering a vessel on an anvil. *Right.* Above, the heavenly spheres and the heavenly Intelligence, wingless, "revolving on its unity." *Below.* A snow-cloud discharging on the earth.

Folio 133.

- CANTO III.
 Within the Heaven of the Moon. The spirits inconstant to their vows. *Left.* Dante, the Sun of Love radiating from his breast. *Above.* Beatrice emerges from a cloud. Dante converses with Piccarda, a nun of the Order of St Clare, clad in the grey garment of the Order and wearing the Franciscan cord, who advances to meet him. Behind Piccarda, in the same habit¹, is Constance wife of Duke Henry, son of Frederick Barbarossa and later Henry VI, who advances in her turn to converse with Dante. Three nude spirits in the distance. *Below.* *Left.* A youth gazing in a mirror. *Right.* Narcissus in red tunic contemplating his reflection in a well.

Folio 134.

- CANTO III.
 Heaven of the Moon continued. Story of the forced marriage of Constance. *Left.* Frederick Barbarossa, with crown of gold and rich green mantle deeply trimmed with fur, abducts Constance from a convent of poor Clares: a peasant in a light grey smock clasps his hands in horror. *Centre.* Duke Henry, in red tunic trimmed with fur, pushes Constance, his unwilling bride, into a church. *Right.* Duke Henry now Emperor—"the second blast of Suabia"—with crown and sceptre, clothed in green tunic and red mantle trimmed with fur, orders the destruction of the walls of a conquered city: two workmen with picks demolish the walls. The shield of the Holy Roman Empire, two pales red on a gold field, is seen lying on the ground between Henry's legs.

Folio 135.

- CANTO IV.
 Heaven of the Moon continued. Nebuchadnezzar's Dream. The king, a bearded figure in a blue garment and wearing his crown, lies in a spacious bed in the royal bedchamber and points to the vision of the image with head of gold, breast of silver, belly of bronze, legs of iron, the right foot of clay, and the left of iron. Daniel, with nimbus, blue tunic and pale crimson mantle, stands at the head of the bed and interprets the dream. Hananiah, Mishael, and Azariah, also with nimbuses and clad respectively in green, purple and pale crimson, stand outside the palace in prayer. *Left.* Two soothsayers look on amazed, through the grating of the chamber door. *Right.* Above, Moses, with the tables of the Law, clad in pale crimson tunic and draped in green; Samuel draped in blue, and John the Baptist in raiment of camel hair, all with nimbuses, sit in the Emyrean surrounded by flaming Seraphim.

¹ An anachronism: Constance died 1198: the order of St Clare was founded in 1212.

Folio 136.

- CANTO IV.
 ll. 22-24 Heaven of the Moon continued. *Left.* The soul returning to her star according to the doctrine of Plato, who is seen, a bearded figure in the garb of a mediæval astrologer, pointing to a spirit entering a brilliant star in the heavens. In the background, a tree forcibly bent against its nature: foreground, St Lawrence on the gridiron. *Centre.* Mutius Scevola relentless to his hand. Mutius in blue tunic and purple mantle holds his right hand in a flaming vessel standing on a tripod. Seated on a throne opposite to him is Lars Porsenna, in pale crimson, with crown and sceptre, amazed and holding up his left hand in admiration. *Right.* Alcmaeon, in red tunic and with uplifted sword, is slaying his mother who, robed in blue, lies bleeding on the ground.
- ll. 78-81
 l. 83
 l. 84
- ll. 103-105

Folio 137.

- CANTO V.
 l. 1 Heaven of the Moon continued. *Above.* Beatrice radiating on Dante the warmth of her Love. Dante with the Sun of Love shining from his breast listens with awe to her exposition of the doctrine of Free Will and its application to the forced breach of a vow. *Below.* Rocky landscape. *Left.* The commutation of vows by offerings from the Hebrews under the old dispensation. *Centre.* Holy Church, her power to grant Dispensation with the turn of the white key and the yellow¹. St Peter with yellow robe, nimbus, and tonsured, holds the golden key over a bending penitent. *Right.* Jephthah plunges his sword into his daughter's breast and Agamemnon in classic military costume slays Iphigenia by a stroke of the sword on her head. The former victim of a rash vow is clad in pale crimson, her loose hair flowing down her back: the latter in green with braided hair.
- ll. 49-51
- ll. 56, 57
- l. 66
- ll. 69-72

Folio 138.

- CANTO V.
 ll. 85-93
 ll. 100-102 Ascent to the Heaven of Mercury. *Left.* Dante and Beatrice ascend, Dante gazing on the revolving sphere of Mercury with the spirits of the active seen within. *Below.* Rocky landscape with (right) a fish pond fringed with bulrushes, the fish rising to the surface when food is dropped into the pond. *Centre.* The Pastor of the Church with the Old and New Testaments as guide to salvation. The pope, wearing the tiara and mantle, holds an open book in each hand and displays its pages to a group of four youths in reverential attitudes and clad in short tunics—green, purple and pale crimson.
- ll. 76-78

Folio 139.

- CANTO VI.
 ll. 1-96 Heaven of Mercury. *Left.* Dante and Beatrice. Dante listens to the exposition of the rise of the Holy Roman Empire, from the mouth of Justinian in a pale crimson tunic crowned and holding a sceptre. Below him lie the books of the Justinian Code in green

¹ Cf. Purgatorio IX, 117-128.

- and red. Foreground, rocky landscape. The victorious course of the Roman Emperors. Julius Caesar in classic military costume bearing the banner of the Empire—a black eagle on gold field—into the gates of Rome. The pyramid of Cestius is seen within the gate. *Right*. Charlemagne, a burly figure in blue tunic and wearing the iron crown, victorious over the Lombards, enters Rome and bears the banner of Empire into the Holy City. *Right*. Pope Agapitus, instructing Justinian in the true faith. The emperor, in pale crimson tunic and crowned, kneels before the pope, who—wearing the tiara and papal mantle,—convinces Justinian of his error.
- ll. 55-72
- ll. 94-96
- ll. 16-18

Folio 140.

- CANTO VI.
ll. 127-142
- ll. 133-135
- ll. 139-142
- Heaven of Mercury continued. The story of Romeo of Villeneuve. *Left*. Above, Romeo with Pilgrim's hat and staff and clothed in penitential garb, is seen within the sphere of Mercury. Dante and Beatrice gaze upon him. Below, seated on a long throne, are the four queens, daughters of Raymond Berengar, and the four kings to whom Romeo succeeded in marrying them. All wear crowns of gold. *Left to Right*. King Louis IX of France, in blue, holding the sceptre and supporting his elbow on the shield of France, beside him his queen Margaret, in purple; Henry III of England, in pale crimson, with sceptre and shield; beside him, his queen Eleanor, in green; Richard of Cornwall, king of the Romans, in purple, also with sceptre and shield, beside him his queen Sancha, in blue; Charles of Anjou, king of Naples and Sicily, in green, with sceptre and shield, beside him his queen Beatrice, in pale crimson. Romeo, in purple tunic and bare-headed, points to the result of his faithful service, before he leaves the Court a beggar.

Folio 141.

- CANTO VII.
ll. 25-27
- ll. 30-33
- ll. 40-51
- Heaven of Mercury continued. *Left*. Dante and Beatrice. Justinian kneels within the sphere of Mercury, the books of the Code in green and red lie around him. Below, rocky landscape; in the centre, Adam and Eve expelled from the Garden. Behind them the Tree of Knowledge, the Serpent with woman's head coiled round the trunk; other trees in the background. *Right*. The Annunciation. The kneeling Virgin in red, with nimbus, under a portico: Gabriel with nimbus, bending on one knee, blue tunic, pale crimson mantle. Farther to the right, the Crucifixion. Christ on the Cross at Golgotha, blood streaming from hands, side and feet: mountainous landscape in the background.

Folio 142.

- CANTO VIII.
ll. 1-9
- Ascent to the Heaven of Venus. *Right*. Beatrice supporting Dante with her arm leads him to the sphere of Venus, a brilliant planet in gold. *Left*. The ancients in their old error worshipping the fair Cyprian Venus in the island of Cyprus. The goddess, a

- l. 7 tall figure with sceptre in her left hand, stands in a domed temple. On either side, Dione and Cupid, smaller in size. The goddess lays her hand on Cupid's head. Left of the temple kneel two worshippers in blue and pale crimson: right, two in blue and red.

Folio 143.CANTO VIII.
ll. 31-148

l. 67

The Heaven of Venus. Spirits of the Amorous. *Left.* Dante and Beatrice before the sphere of Venus. The Angevin prince, Charles Martel of Hungary, in blue tunic and with crown and sceptre, advances to address Dante. Below, the island of "fair Trinacria." Æneas and his companions having landed from their ship are met by Acestes who bears a javelin. Æneas, in blue, carries a sword; his two companions, swords and shields of the Holy Roman Empire—two pales red, on a gold field. The ship lies off the island on which stands the city of Acesta founded by Æneas. Opposite, across the straits, the mountainous coast of Ausonia with a castle and tall tower on a hill commanding the passage.

Folio 144.CANTO IX.
ll. 13-66

l. 44

Heaven of Venus continued. *Left.* Dante and Beatrice. Cunizza, in green robe, advances to address Dante. Below, foreground, the cities of the Marches of Treviso bounded by the rivers Tagliamento and Adige and scourged by the tyranny of Ezzelino da Romano her brother. Hill country across the Adige.

Folio 145.CANTO IX.
ll. 67-142

ll. 130-132

The Heaven of Venus continued. Cunizza withdraws and Folco the Troubadour of Marseilles advances in front of her, wearing the Cistercian habit and, as bishop of Toulouse, the episcopal mitre and staff: the spirit denounces the city of Florence and the avarice and indifference of the popes and cardinals of Rome¹. Below, the valley of the Arno. *Right.* The city of Florence, two of its gates marked with the Florentine lily. The dome of the Cathedral and Giotto's tower are seen within the walls. On the tower of the Palazzo Vecchio sits a fierce horned devil with a bag of gold in his left hand and with his right pouring down a stream of gold florins into the outstretched hands of the pope below. Behind the pope stand a group of cardinals. The pope wears the tiara and is robed in blue and pale crimson. The Cardinals in their red hats and robed in blue and purple.

Folio 146.

CANTO X.

The Ascent to the Heaven of the Sun. Dante and Virgil rise towards the sphere of the Sun which is radiating dazzling shafts of golden light on the earth beneath. Below, hilly landscape watered by a stream and dotted with walled cities and olive trees.

¹ These lines (136-142) have been erased by the Inquisitors.

Folio 147.

CANTO X.
ll. 94-138

l. 130

Within the Heaven of the Sun. Spirits of the Learned. The twelve great Doctors and Teachers of the Church. Above, St Thomas Aquinas and Albertus Magnus press forward to meet Dante who with Beatrice has entered the sphere of the Sun. Aquinas and Albertus are clothed in the Dominican habit, the former tonsured, the latter, as bishop of Ratisbon, has the episcopal mitre and staff. Below them, ten other doctors of the Church seated in a semicircle. The three bishops—Gratianus, Peter Lombard and Isidore, with mitres and episcopal mantles; Solomon, a youthful figure, crowned and holding a sceptre. Over "the fervent spirit of Isidore" is a flaming seraph. Each of seven great teachers holds the book for which he was famous. Below, a glimpse of a portion of the earth with walled cities.

Folio 148.

CANTO XI.
ll. 19-43

ll. 43-117

Heaven of the Sun continued. Within the sphere stand St Dominic and St Francis. Beneath their feet are flaming seraphim. Each is clad in the habit of his Order and St Francis bears the stigmata on hands and feet. Above them hovers St Thomas Aquinas. He, a Dominican, recites the story of the life of St Francis to Dante who with Beatrice is poised in the air. Below, hilly landscape with four small walled cities and pine forests.

Folio 149.

CANTO XI.

ll. 58-63

An incident in the life of St Francis. Umbrian landscape. *Left.* The city of Assisi on a hill with its castle and church. The little church of Sta. Maria degli Angeli? in the plain below. St Francis, having embraced the life of poverty, has cast aside his garments and kneels naked before the bishop, who, in full canonicals, is giving his blessing. *Right.* The hill city of Perugia and, below, the leper hospital by the roadside at Rivo Torto? The Tiber crosses the landscape and the hills are clothed with olive trees.

Folio 150.

CANTO XII.
ll. 31-111

l. 49

Heaven of the Sun continued. *Left.* Dante and Beatrice listen to St Bonaventura who in Franciscan habit and cardinal's hat recites the story of the life of St Dominic. Below, the city of Calahorra on the shores of Spain "not far from the breaking of the waves," outside which St Dominic is preaching to a group of infidels and heretics, some of whom wear turbans: all are bearded and gorgeously clad.

Folio 151.

CANTO XII.
ll. 127-145

Heaven of the Sun continued. The second circle of twelve doctors and teachers of the Church. *Above.* St Bonaventura names to Dante and Beatrice each of the doctors in turn who are seated below in a semi-circle. Below St Bonaventura shines

- ll. 139-141
l. 136
- abbot Joachim, and further to the right is Nathan the prophet, bearded. The identification of the various figures is complicated by the fact that with St Bonaventura they number thirteen instead of twelve. Below, a portion of the earth with three walled cities.

Folio 152.

- CANTO XIII.
ll. 14, 15
- The Daughter of Minos. *Left.* The island of Crete. Theseus in classic military costume slays the Minotaur with the sword given him by Ariadne. *Right.* The island of Naxos. The sleeping and deserted Ariadne is awakened by Bacchus, to be wedded and taken up to the stars. The sleeping figure of Ariadne is clad in red. Bacchus with Iris-like wings. Isles of Greece in the distance.

Folio 153.

- CANTO XIII.
ll. 31-111
- Heaven of the Sun continued. The golden light of the Sun streams down on Adam, Christ and Solomon seated on a cloud. *Left.* Adam clothed in a coat of skins holds in his hand a branch of the Tree of Life. *Centre.* Christ in pale crimson tunic and blue mantle, long flowing hair and nimbus. *Right.* Solomon, with sceptre and crown, in green tunic and pale crimson mantle.

Folio 154.

- CANTO XIV.
ll. 43-45
- Heaven of the Sun continued. The heavenly spirits, re-clothed with the glorified and holy flesh, ascend from their tombs to heaven. Open graves and tombs in the foreground. The spirits—a beautiful composition of nudes—are irradiated by the golden beams of the sun.

Folio 155.

- CANTO XV.
ll. 13-27
ll. 25-27
- Heaven of Mars. Spirits of the Militant. *Left.* Dante and Beatrice before the sphere of Mars. Cacciaguida, in dark tunic marked with the Crusader's badge, turns to Dante. Below, the Elysian Fields. The meeting between Anchises and Æneas. The former, a venerable bearded figure, bareheaded, in pale crimson tunic: the latter in classic military costume. On the grass lies the imperial shield of Æneas—a black eagle on gold field. Two of the happy spirits recline on the sward. Verdant hills, trees and green meadows.

Folio 156.

- CANTO XV.
ll. 28-148
- Heaven of Mars continued. *Left.* Dante and Beatrice listen to the recital by Cacciaguida of his life in Old Florence and his death in the Holy Land. Below, the walls of Old Florence. Cacciaguida departs with the Emperor Conrad III, for the second crusade. *Centre.* The Crusader, mounted and wearing the characteristic Florentine head-dress, on his way to the Holy Land. *Right.* He falls, slain by a Saracen. The infidel, in turban and pale crimson tunic, strikes the unarmed crusader down with a scimitar, by the roadside. Landscape of trees, green hills and bare mountains.

Folio 157.

CANTO XVI.
ll. 1-154

Heaven of Mars continued. Above, Dante and Beatrice. Cacciaguida, questioned by Dante, continues the story of Old Florence,—the extinction of ancient families and the great increase and corruption of the inhabitants. Below, the usual landscape and six walled cities of the Florentine republic with communicating roads from gate to gate.

Folio 158.

CANTO XVII.
ll. 37-142
ll. 1-3

Heaven of Mars continued. *Right.* Cacciaguida foretells to Dante his impending fate. Below, *Left.* A mediæval walled city. Phaeton, with iris-like wings, descends to ask of his mother Clymene, a mediæval figure in blue robe seated at the portal of her house, if he be truly Apollo's son. *Centre.* Tragic death of Phaeton, who lies crushed under the chariot of the Sun, the weeping father in pale crimson tunic looks on. The curious mediæval chariot of pine wood, with broken wheels, trailing and loosened reins, lies heavily on Phaeton, also in pale crimson tunic: the furious unharnessed steeds, white and brown, are galloping away. Hilly landscape with trees and meadows.

Folio 159.

CANTO XVII.
ll. 55-142

Heaven of Mars continued. The expulsion and exile of Dante. *Left.* A city gate of Florence surmounted by the Florentine lily, the dome of the cathedral shewing behind. A citizen of Florence in purple tunic and blue head-dress of characteristic Florentine form thrusts Dante outside the city. *Right.* The city of Verona. Dante, in the court of the Scaligers, sits meditating, pen in hand, before a desk on which a sheet of paper lies, one line of writing already begun. The Adige flows by the walls. *Centre.* Trees, meadows and a lofty hill in the distance, crowned by a castle and tower.

Folio 160.

CANTO XVIII.
ll. 28-48

Heaven of Mars continued. Cacciaguida, emerging from the ruddy sphere of Mars, names to Dante the warrior saints who flame athwart the symbolic figure of the Cross. Within the sphere, Mars, winged and in full armour. *Right.* The busts of eight component spirits of the Cross in full armour. Joshua holding the sun, Judas Maccabeus, Charlemagne and Roland, William of Orange, Renouard the Moor (the dark-visaged figure at the bottom), Godfrey of Bouillon and Robert Guiscard.

Folio 161.

CANTO XVIII.
ll. 52-69
ll. 106-108

Heaven of Jupiter. The spirits of the Just. *Left.* Dante and Beatrice before the sphere of Jupiter which irradiates shafts of golden light. Within, the nude, winged figure of Justice. *Right.* Ten spirits holding hands gather in the form of an Eagle.

Folio 162.

- CANTO XIX. Heaven of Jupiter continued. Dante and Beatrice before the vision of the Eagle. The spirits of just kings interwoven to the form of an Eagle speak as with one voice to Dante, and justify the ways of God to man.
- ll. 1-12
- ll. 13-99

Folio 163.

- CANTO XIX. Heaven of Jupiter continued. Denunciation of contemporary Christian kings. *Above.* The open volume wherein are recorded all the misdeeds of the Christian rulers. *Below* are seated ten of the fifteen contemporary monarchs of Christendom, with crowns and sceptres. *Left.* The Emperor Albert is distinguished by the Imperial crown; Philip of France "he who on the Seine debases the coinage" has at his feet a hammer and anvil, and the lame king of Jerusalem (*il Ciacto*) is known by his crutch.
- ll. 112-148
- ll. 118-120
- l. 127

Folio 164.

- CANTO XX. Heaven of Jupiter continued. Five of the six just princes referred to in the text that compose the eye of the Eagle. In the centre stands David, who forms the pupil, playing on a lute, on each side of whom are two figures with crowns and sceptres, except the last who is without a crown? Rhipheus the Trojan?
- ll. 31-69

Folio 165.

- CANTO XXI. Heaven of Saturn. Contemplative Spirits. *Left.* Semele consumed to ashes by Jupiter the Thunderer. Above, Dante and Beatrice before the sphere of Saturn, symbolised as the deity of the Roman husbandman—an old man holding a reaping-hook. The ladder with angels descending. Below, four angels are portrayed: two in green and two in pale crimson with long pheasant-like plumes: above, the pinions of others are seen.
- ll. 4-6
- ll. 28-33

Folio 166.

- CANTO XXI. Heaven of Saturn continued. The golden age of Peace and Justice in the world under the sway of Saturn. The earth surrounded by water. Seven cities. Four just rulers seated on thrones in the foreground, the second of whom, from the left, wears the imperial crown and holds the orb, in gold, of the earth in his left hand. The two princes to the right with the shield generally associated with princes of the Holy Roman Empire in the illuminations. A fiery mountain in the background.
- ll. 25-27

Folio 167.

- CANTO XXI. Heaven of Saturn continued. *Left.* Dante and Beatrice who points to St Peter Damian, in monastic habit and cardinal's hat, within the sphere of Saturn. Below, St Damian seated on the ground, reading, in front of a cave, his cardinal's hat beside him. *Right.* The Umbrian monastery and chapel of Santa Croce di Fonte Avellana, the stream (Fonte) in the foreground. A monk is seated on the ground before the chapel. *Left.* A young monk
- ll. 106-142

carrying a sack over his shoulder, in front of whom is an older monk with staff. Partially concealed by the rocky cave is another and smaller sanctuary. Mountainous landscape with olive and cypress trees.

Folio 168.

CANTO XXII.
ll. 31-96

Heaven of Saturn continued. *Left.* Dante and Beatrice before the spirit of St Benedict, in pale grey monastic habit with a stole over his shoulders and crossed on his breast embroidered with three small red crosses. He denounces the degeneracy of modern monks. Below, a rocky and mountainous landscape. The mount on whose slope Cassino lies. St Benedict advances from the road to convert the deluded and ill-disposed race who worshipped idols. On the summit St Benedict breaks the golden image of Apollo to pieces with his staff. *Right.* St Benedict in meditation before a church on whose threshold stands a figure with secular head-dress. Three cypress trees near the church.

Folio 169.

CANTO XXII.
ll. 100-111
ll. 124-138

ll. 139-141
ll. 142-145

Ascent to the eighth heaven of the Fixed Stars, through Dante's natal constellation of the Twins. Dante and Beatrice look down on the globe of the earth below through the seven concentric spheres. In the centre the constellation of the Twins—Castor and Pollux—in the arms of Leda, their mother. Dante beholds (right) the daughter of Latona without her spots (the opposite hemisphere of the moon to that seen from the earth) and holding in her hand the crescent moon. His sight endures the refulgence of Hyperion's son (left)—a winged youth in flaming chariot. He beholds (right) the son of Maia—with winged feet; the daughter of Dione—in green; Mars—in classic military costume; the temperate Jupiter—a pale youth in yellow tunic; and Saturn—an old man bearded and holding a reaping-hook.

Folio 170.

CANTO XXIII.
ll. 19-21

The Heaven of the Fixed Stars. The Harvest of the Redeemed. Dante and Beatrice gaze on the sphere of the fixed stars encircling the Redeemer who with outstretched arms receives the hosts of His triumph,—the fruit garnered by the circling of the spheres. The redeemed spirits—a beautiful group of nude figures—kneel with upturned faces.

Folio 171.

CANTO XXIII.
ll. 136-139

Heaven of the Fixed Stars continued. Dante and Beatrice behold the Virgin in glory. In the centre of a circle of saints singing "*Regina cali*," Mary and, by her side, "he (Peter) who holds the keys of such glory," sit below the Redeemer, who holds in His hands the open books of the Old and New Covenants. The saints, with nimbuses and wings, are robed in green and pale crimson.

Folio 172.

- CANTO XXIV. Heaven of the Fixed Stars continued. St Peter tonsured, draped in pale crimson and rich yellow, holds the keys in his left and with uplifted right hand examines Dante at Beatrice's request, concerning the nature of Faith. Dante with joined hands gives answer.
- ll. 34-147

Folio 173.

- CANTO XXIV. Heaven of the Fixed Stars continued. Having received satisfactory answers to his questions St Peter turns joyfully to the kneeling Dante and girds him with a white cord¹. The blessed within the sphere look on with rapt attention and the whole sphere sparkles with brilliant flashes of golden light. *Left.* Beatrice points to the scene. *Right.* The symbolic figure of Faith, winged, crowned and bearing a cross, emerges from a cloud.
- ll. 151-154
- ll. 145-147

Folio 174.

- CANTO XXV. Heaven of the Fixed Stars continued. *Left.* Above, a spirit moves from out the sphere—the head of St James coruscating with golden light. The symbolic figure of Hope winged and crowned emerges from a cloud. Below, St James in blue and yellow and holding a pilgrim's staff, questions Dante concerning the nature of Hope. Having satisfied his questioner the Blessed (two are seen) sing "*Sperant in te.*" St John, a youthful figure, "he who lay on the breast of our Pelican," in green and pale crimson approaches to examine the kneeling Dante concerning Love. *Right.* Above him, the symbolic figure of Love in red, crowned and holding an arrow and a burning heart, emerges from a cloud. *Above.* Within the sphere and seated on a golden throne, are (right) the Man Christ—the Crucified bearing the Cross and marks of the nails on His hands; (left) the divine Christ with joined hands and robed. Beatrice is no longer visible to Dante's quenched sight.
- ll. 13-96
- ll. 97-99
- ll. 112, 113
- ll. 136-139

Folio 175.

- CANTO XXVI. Heaven of the Fixed Stars continued. St John examines Dante concerning the nature of Love. Dante kneels before the questioner—the St John of the Apocalypse—a venerable, bearded old man in yellow and pale crimson. The examination ended, the kneeling spirits of the Blessed in the sphere burst into song. Above Dante, Beatrice, again visible to his restored sight.
- ll. 1-66
- ll. 67-69
- ll. 70-81

Folio 176.

- CANTO XXVI. Heaven of the Fixed Stars continued. Dante beholds a fourth light, Adam, who elucidates four theological difficulties in Dante's mind. Within the sphere a file of six nude spirits, the foremost

¹ *Tre volte cinse me.* An interesting agreement with A. J. Butler's rendering. The Commentators and translators generally interpret :—Thrice he circled round me.

of whom, Adam, holds a fig-leaf and advances to satisfy Dante's doubts, who is kneeling on a cloud. Above Dante, hovers Beatrice. *Left.* The Mount of Purgatory, crowned by the Earthly Paradise.

Folio 177.

- CANTO XXVII. Heaven of the Fixed Stars continued. *Left.* Dante, with joined hands and kneeling on a cloud. Above, hovers Beatrice. St Peter robed in rich yellow and holding the keys in his left hand denounces the usurpers of his place on earth and especially Boniface VIII. Three spirits kneel in supplication before the Holy Trinity enthroned above: on the right God the Father, bearded and with circular nimbus; in the centre the Holy Ghost, a tongue of flame on his head, and left the Son, both with lozenge-shaped nimbuses. *Right.* Boniface VIII with papal mantle and tiara and seated on a throne hands a standard, on which the keys are emblazoned, to two kneeling warriors of the Orsini family, behind whom crouches a bear's cub (*Orsino*). A papal Bull lies on the ground at Boniface's side. Behind the throne lies a steel vizor and from beneath the throne project the hilt of one sword and the blade of another.
- ll. 19-66
- ll. 49-51
- ll. 52-54

Folio 178.

- CANTO XXVII. Ascent to the ninth Heaven of the Primum Mobile which receives its influence and motive power direct from God Himself. Beatrice hovers over Dante who gazes far down on the surface of the globe from beyond Cadiz to the shore of Phœnicia. "The little threshing-floor," our Earth, is seen below within the sphere surrounded by water, islands and continents dotted with tiny cities in red. The Divine Mover within the sphere, a beautiful figure draped in blue shot with yellow. The sphere radiates shafts of light through which are seen winged Cherubim.
- ll. 82-84
- ll. 85, 86

Folio 179.

- CANTO XXVIII. Heaven of the Primum Mobile continued. *Left.* Beatrice and the kneeling Dante who gazes rapturously on the Divine Centre of the Universe, a luminous point of dazzling refulgence, intolerable to mortal eyes.
- ll. 16-18

Folio 180.

- CANTO XXVIII. Heaven of the Primum Mobile continued. The Heavenly Hierarchies. *Left.* Dante kneeling, Beatrice, above, in adoration before the Holy Trinity. On either side of the Holy Ghost, who has a tongue of flame on his head, sit the Father and the Son, in the midst of flaming seraphim. The Father, a bearded figure, crowned and with circular nimbus, places his right hand on the arm of the Holy Ghost, who, in his turn, lays his left hand on the arm of the Father and, with his right, clasps the right hand of the Son: the two latter with lozenge-shaped nimbuses. Below, the angelic Hierarchies in pale crimson, green, blue and yellow, sing
- ll. 88-139

- ll. 133-135 praises. *Right.* St Gregory the Great, with mitre and episcopal mantle and seated on a green cushion, looks up from the erroneous exposition of the Hierarchies in his book, to their true disposition in the actual scene before him.

Folio 181.

- CANTO XXIX. Heaven of the Primum Mobile continued. Fall and expulsion of the rebel angels. *Left.* The kneeling Dante whom Beatrice directs to the Blessed Trinity surrounded with refulgent seraphim. The Holy Ghost in the centre with joined hands, the right hand of the Father and the left of the Son resting on his shoulders. Below, the archangels Michael and Raphael in classic military costume and green wings and with drawn swords hurl down the rebel angels into the flaming jaws of Hell.
- ll. 49-57

Folio 182.

- CANTO XXIX. The false teaching, fables and buffooneries, of popular preachers. *Left.* A grey friar preaching from a pulpit: behind is the devil holding on by the preacher's cowl. In front of the pulpit sit the deluded people—three amused men and three women in devotional attitudes draped in blue and green. *Right.* A lay brother of the monks of St Anthony holding a black pig by the heels.
- ll. 115-123
l. 118
- ll. 124-126

Folio 183.

- CANTO XXX. The Emyrean. The celestial river flowing between flowery banks. *Left.* Beatrice and the kneeling Dante. *Above.* The Blessed Trinity in attitudes similar to those in folio 181 but without the seraphim. *Below.* Blessed spirits, like vivid sparks, rise from the river, descend into the flowers or plunge into its wondrous flood.
- ll. 61-69

Folio 184.

- CANTO XXX. The Emyrean continued. The thrones of the blessed in the celestial kingdom. *Left.* Dante and Beatrice gaze on the golden walls and towers of the Heavenly City, within which, amid green meadows, sit the congregation of the blessed in three circles. They are nude—not robed in white as in the text. The vacant throne of gold is seen awaiting the arrival of the august spirit of high Henry (the Emperor Henry VII) and distinguished by a black eagle surmounted by a crown.
- ll. 130-132
- ll. 133-138

Folio 185.

- CANTO XXXI. The Emyrean continued. The mystic Rose. *Left.* Beatrice and the kneeling Dante before the Heavenly Rose, within whose pure white petals the saintly host are seated: in the centre sits the Blessed Trinity, the Holy Ghost with joined hands. Nine figures of angels with wings of gold sit, each in a petal of the rose, draped in blue, green, red and pale crimson.
- ll. 1-12
- l. 14

Folio 186.

- CANTO XXXI. The Empyrean continued. The Celestial Garden. *Left.*
 ll. 97-102 Beatrice¹ and the kneeling Dante contemplating the wondrous
 garden enclosed by a wattle fence wherein the angelic choir, with
 dance and song, give praise to the Queen of Heaven who is seated
 in the centre with the Christ child on her knee—the Virgin robed
 in blue, the Child in pale crimson. *Right.* “Her faithful Bernard”
 in white habit kneels in adoration.

Folio 187.

- CANTO XXXII. The Empyrean continued. The mystic Rose. *Left.* Dante
 and Beatrice. In the centre of the pure white rose sits the Virgin
 with the Christ child in swaddling clothes on her knee, and Eve,
 “she who is so fair,” a nude figure, under her feet. Below the
 Virgin and Eve, three holy Jewish women draped in blue and
 green, pale crimson and blue. Right and left of the Virgin are
 Adam in coat of skins and St Peter holding the keys; right of
 Adam is St Francis and below him St John the Baptist in camel-
 hair raiment. In the lower petals recline right and left St Augustin
 with bishop’s mitre and mantle and St Benedict in white habit.

Folio 188.

- CANTO XXXII. The Empyrean continued. The mystic Rose again. *Left.*
 ll. 85-135 Beatrice, and Dante to whom St Bernard turns, bidding him gaze
 ll. 85, 86 into “the face that has most similitude with Christ.” Centre of the
 rose, the Annunciation. Below Gabriel are seated St Anna in
 ll. 130-133 green robe and pale gold mantle, and Moses in blue, with the
 Tables of the Law.

Folio 189².

- CANTO XXXIII. The Empyrean continued. St Bernard’s prayer to the Virgin.
 ll. 1-39 On a throne sits the Queen of Heaven, the Christ Child on her
 knees, before whom Dante kneels in adoration. St Bernard, with
 uplifted right hand, his left placed on Dante’s head, recites a
 prayer to the “Virgin Mother, daughter of her Son.”

Folio 190.

- CANTO XXXIII. The Empyrean concluded. *Left.* Dante kneels in supplica-
 ll. 40-45 tion. Above him Beatrice points to the Virgin arrayed in pale
 gold robe and mantle who makes intercession for Dante to the
 ll. 94-96 Eternal Light. *Right.* Neptune, a nude figure with trident,
 emerges from the sea and marvels at the shadow cast by the Argo
 sailing on the deep.

¹ In this and the following Cantos Beatrice, according to the text, no longer accompanies Dante but has returned to her glorious seat amid the heavenly host.

² Note the unfinished initial letter of this folio.

T. O.

CVI. HOURS OF THE USE OF BOURGES.

Bought at Sotheby's. Lot 481 in the sale of the library of the late J. S. Burra, Esq., of Bockhanger, Ashford, Kent.

Vellum, $7\frac{1}{2} \times 5\frac{1}{2}$ in., ff. 198, 2 columns of 13 lines. French, c. 1410.

Binding: claret-coloured velvet with elaborate silver-gilt clasps, decorated on both covers with crowned double-headed eagles. The edges are gilt and painted with a pattern of oak-leaves. This pattern is original, and some coats of arms, now obliterated, appear to have been at some time painted over it.

Collation: a¹² b⁶ c⁸-j⁸ k⁴ l⁸-B⁶.

Contents :

Full Parisian Kalendar	f. 1
Sequences of the Gospels	13
Hours of the Virgin (use of Bourges)	19
Hours proper to the days of the week (except Wednesday and Friday)	79
Confession of St Bonaventure: <i>Tibi omnipotenti deo...ego miserimus</i>	95
Penitential Psalms and Litany	103
Hours of the Cross (to be said on Friday)	118 <i>b</i>
Hours of the Holy Ghost (to be said on Wednesday)	122
Office of the Dead	125 <i>b</i>
Mass for Palm Sunday, in full	159
Mass of the Virgin	176 <i>b</i>
,, Holy Ghost	178 <i>b</i>
,, the Dead	181 <i>b</i>
Prayers: <i>Suscipiat pietas tua dne humilitatis</i>	184
<i>Gr. ago tibi dne q. voluisti</i>	184
<i>Per intercessionem piissime dei genetricis Marie et eorum sanctorum...</i>	185
<i>Gaude virgo graciososa</i>	186
<i>Inviolata integra et casta es</i>	186 <i>b</i>

<i>Stabat mater</i>	f. 187 <i>b</i>
Prayers to SS. Michael, John the Baptist, Peter, Paul, Andrew, John the Evangelist, James, Thomas, Stephen, Laurence, Denis, Vincent, Nicholas	188 <i>b</i>
Memoriae to SS. Fiacre, Maur, Yves	196 <i>b</i>
Prayer to St Geneviève in French verse: <i>Vierge tres digne glorieuse</i> <i>Espouse de dieu gracieuse, &c.</i>	198

A rubric and a catchword have been erased from the final page, showing that something originally followed what is now the last leaf.

The Kalendar is a full Parisian Kalendar, with an entry for every day, resembling that found in B.M. 32454, the *Grandes Heures* and the *Petites heures* of Jean Duke of Berry (Bibliothèque Nationale, Latins 919 and 18014) and other books of this class and period. The Litany includes Savinian, Potential and Saturnin among the martyrs, German, Leobin and Fiacre among the confessors and Columba and Benedicta among the virgins.

Provenance. In a miniature on f. 92 a man in a rich red robe kneels before the Virgin and Child. He somewhat resembles the portraits of Jean Duke of Berry, and the fact that the Hours are of the use of Bourges makes it not unreasonable to conjecture that the book was intended for that great collector, though there is no signature or coat of arms to make it certain¹.

I have been unable to trace the subsequent history of the book.

Writing. The text is written in the neat rather compressed hand of the period. From the want of uniformity in the style and placing of the catchwords it may be inferred that it is by several scribes.

¹ In the catalogue of his library printed by Delisle in *Le Cabinet des manuscrits* (vol. III, pp. 170-194), no. 110 is described as follows: *Unes petites heures, es quelles sont les heures de Nostre Dame, les sept psaumes, vigiles de mors et autres devociions, et au commencement a une oraison de saint Jehan Baptiste et le kalendar, lesquelles monseigneur acheta à Paris en son hostel de Neelle, le 11 decembre 1415, 50 escus. f. 2, Quoniam.* In order to apply this entry to the present manuscript it is necessary to assume that the cataloguer was capable of mistaking the sequence of St John's Gospel for a prayer to St John the Baptist and that he intended the word *Quoniam* to be taken as the opening word of the second leaf of the Hours of the Virgin (ignoring the preliminary matter). If these large assumptions were permissible, the description would fit the manuscript perfectly. It is at any rate a coincidence worth noting that the second leaf of the Hours of the Virgin in this MS. begins with *Quoniam*.

Initials, borders and half-borders. Every page on which there is no miniature is decorated with a half-border of gold and coloured ivy-leaves varied on ff. 79–101 with groups of the formal quatrefoil flowers which make their appearance early in the 15th century. These half-borders sometimes spring from a two-line initial and often terminate in red and blue dragons. The verse-initials are burnished gold on blue and pink panels. The two-line initials to the psalms and prayers are pink or blue, with white patterns and ivy-leaf fillings, on gold and blue panels. Wherever there is a picture there is a three-line initial of the same character, with a full border of ivy-leaves. Of these borders, which are clearly by several hands, five are specially noteworthy, scrollwork suggestive of Italian influence¹ being introduced into that on f. 103 and fleurs-de-lys into that on f. 118*b*, while the borders on ff. 19, 72 and 159 are very elaborate.

Miniatures. There are eighteen miniatures of admirable quality occupying the space of nine, or more frequently ten, lines of the double-columned text. The backgrounds are usually gold filigree or diaper on red or blue, but are in two cases the more old-fashioned diagonal blue pink and gold chequer, and in three cases blue sky. Nos. 2–7 have gold quatrefoils at the corners, reminiscent of Honoré and his followers. Nos. 1–7 appear to be by one hand; and nos. 9–13 by another hand with a fondness for light-coloured hair. No. 15 is a beautiful Crucifixion, showing like nos. 4, 5 and 6 the influence of the Parisian colour-school which produced the Boccaccio, no. XCVII in Mr Yates Thompson's collection, the Arsenal Terence and various manuscripts of Christine de Pisan's works. The final miniature is of a different style from all the rest with an exquisite mediaeval city to represent Jerusalem. The subjects are as follows:

1. f. 19. *Matins of the Virgin. The Annunciation.* In a vaulted chamber open on two sides the Virgin sits on *R.* and turns from a book on a covered prie-dieu to Gabriel who kneels at the entrance to the chamber on *L.* holding a scroll with the words *Ave gratia plena...tecum.* There is a pot of lilies between them on a black and yellow tessellated floor. The Virgin is clad in a scarlet tunic and a blue mantle lined with pink. Gabriel wears a grey tunic over an alb. At the top on *L.* God the Father appears

¹ This, as Mr J. A. Herbert has pointed out, is also found in MS. 32454 at the British Museum, a larger and richer Book of Hours, clearly decorated in the same atelier, although the miniatures are by other hands.

from clouds and a small Dove approaches the head of the Virgin along white rays proceeding from his hand. In the lower margin, between the border and the text, two angels sit on a grassy space playing a lute and a psaltery. Eight birds and three butterflies occur at intervals round the elaborate ivy-leaf border. (Compare B.M. 32454, f. 38.)

2. f. 36 b. *Lauds. The Visitation.* The Virgin and St Elizabeth meet in a formal hilly landscape. The Virgin's tunic is again scarlet. Her mantle is pink. St Elizabeth's tunic is blue and is nearly concealed by an ample grey over-dress. Trees on *R.* and *L.*

3. f. 47 b. *Prime. The Nativity.* On *L.* the Virgin reclines on a red couch under an open shed. Her head is covered by a white kerchief. She stretches out her l. hand to the Child who reclines in a stone manger, on the further side of which are the ox and the ass. Beyond them hills and trees. Joseph sits sleeping on *R.* with his head resting on his arm.

4. f. 53 b. *Tierce. The Shepherds.* Three shepherds and a dog in a spiked collar guard their sheep in a hilly landscape of a more naturalistic character than that in no. 2. Two of them are old with long grey beards. The third, in a blue jerkin and a bright scarlet hood, is young. He raises his left hand to salute the angel who leans from the sky on *R.* with a scroll *Gaudeamus omnes.*

5. f. 58. *Sext. The Magi.* On *L.* the Virgin, in blue over pink, sits crowned on a stone seat and supports the Child standing on her knees. He takes coins from a gold cup offered by a kneeling king with a long beard, who is clad in pink over blue. A second king in a scarlet robe stands and points out the star to the third king who stands on *R.* clad in green. They hold gold offerings in their l. hands.

6. f. 62. *None. The Presentation in the Temple.* On *L.* the Virgin, followed by Joseph and St Anastasia holding a long candle and a basket of doves, prepared to deliver the Child to Simeon, who stretches out his arms covered by a humeral veil. Between them a draped altar over which is a suspended canopy.

7. f. 66. *Vespers. The Flight into Egypt.* Joseph on *R.* leads the ass on which the Virgin sits holding the Child completely swaddled. Trees and rocks as in no. 4.

8. f. 72. *Compline. The Coronation of the Virgin.* An elaborate Gothic seat spread with a scarlet cloth patterned with gold. On *R.* God the Father holding an orb in his l. hand and with r. hand raised. The Virgin sits on *L.* with hands joined, while two small angels, flying above, place the crown on her head. The feet of the two seated figures rest on cushions. The ivy-leaf border to this picture is specially full and delicate.

9. f. 79. *Sunday Hours. The Trinity.* A low stone bench. God the Father sits on *R.* holding an orb in his l. hand. On *L.* God the Son sits holding a book. They stretch out their r. hands towards each other. Their hair and beards are light-coloured. They are both clad in pink with blue mantles bordered with a gold pattern. The Holy Spirit flies down between them.

10. f. 83 b. *Monday. The Dead.* On *R.* a stone altar draped but showing the five crosses. It has black side-curtains patterned with gold. In the foreground on *L.* a coffin covered by a blue and gold pall and surrounded by a hearse supporting numerous candles. Behind the coffin a group of eight clerks in black copes patterned with gold sing *Requiem eternam dona eis domine* from a book on a lectern. Three choristers are seen beyond the lectern.

11. f. 86. *Tuesday. All Saints.* A group of saints seated in a meadow. They include a bearded pope, two bishops and a king with a book. St Peter and St Benedict are on either side of the pope, who is probably St Gregory.

12. f. 89. *Thursday. The Sacrament.* On *R.* an altar as in no. 9 but with scarlet curtains patterned with gold. A veiled chalice and an open book on the altar. A priest in appressed alb and ample blue chasuble elevates the host. Behind him on *L.* a clerk in girded alb kneels with a lighted candle.

13. f. 92. *Saturday. The Virgin.* The Virgin in pink tunic and rich blue mantle sits on a large crimson cushion clasping the Child. On *L.* the original owner of the manuscript, a half-bald clean-shaven man in a red robe lined with fur, kneels with joined hands before a small prie-dieu, on which is an open book with the words *Ave maria*, etc. It seems highly probable that this is intended for John Duke of Berry.

14. f. 103. *Penitential Psalms.* God the Father is seated on a gold altar. He holds an orb on his l. knee. His r. hand is raised in benediction. On *R.* a second altar on which are the Tables of the Law. On *L.* a third altar with fringed covering and white frontal. A veiled gold chalice, with the holy wafer above it, stands on the altar. The wafer is stamped with the Crucifixion.

15. f. 118 b. *Hours of the Cross.* The Crucifixion. A hilly green landscape with buildings in the distance. The Virgin and St John sit on the ground on either side of the crucified Christ. The Virgin rests her head on her l. hand. St John raises his r. hand in salutation. A very beautiful picture.

16. f. 122. *Hours of the Holy Ghost.* Pentecost. The Virgin sits in the foreground with two rows of three Apostles on each side. The four Evangelists hold books.

17. f. 125 b. *Office of the Dead.* A coffin covered with a black pall patterned with gold. On the ground in foreground three vessels. Between them two gilded candlesticks with lighted candles. Behind the coffin three clerks in copes chant from a book held by two of them. One is a canon and his head is covered with an almuce. On *L.* a group of four mourners in black. On *R.* at the head of the coffin a cross-bearer in girded alb, with a holy water bucket in his hand.

18. f. 159. *Mass for Palm Sunday. The Entry into Jerusalem.* Christ on *L.* rides on an ass followed by six of his disciples. On *R.* a youth in yellow spreads a rich garment on the paved street. Behind him a girl with a branch, and a group of scribes and Pharisees issuing from the gate of Jerusalem, a mediaeval city with high walls, very beautifully drawn.

The condition of the book is remarkably good.

S. C. C.

CVII. PSALTER.

Bought from T. Belin of Paris, February 1912.

Vellum, $6\frac{5}{8} \times 4\frac{3}{8}$ in., ff. 253, 16 lines. French. Third quarter of the 13th century.

Binding: leather of the first third of the 16th century. A Netherlandish panel stamp (Weale 419), representing St John the Baptist preaching under a cusped archway to four seated figures, with a dog in the foreground¹, occurs twice on each cover in a frame of fleurs-de-lys set in lozenges. There is a metal clasp, of which the attachment on the upper cover is modern.

Collation: 1^o 2^o-22^o 23^o 24^o (lacks 1) 25^o-32^o 33^o.

Psalm 108 ends halfway down f. 175 *b*, the lower half of that page and the whole of the following leaf being blank. After this there is a leaf missing, on which were the whole of Ps. 109, *Dixit dominus*, with a large historiated initial, and the first verse of Ps. 110, *Confitebor tibi*.

Contents:

Kalendar	f. 1
Psalms	7
Canticles and Athanasian Creed	225 <i>b</i>
Litany	246 <i>b</i>
Collects	250 <i>b</i>
<i>Commendatio animarum</i> , added in an almost contemporary but smaller and less formal hand	251 <i>b</i>

Provenance. The style of the book is suggestive of Paris and its neighbourhood. It may have been produced at the monastery of St Denis, or at some place a little further north. A collect on f. 251, containing the words *nostre congregationis fratres et sorores*, may be taken to imply that it was intended for a member of a

¹ A copy of this stamp was used by John Siberch of Cambridge c. 1510.

monastic order, but there is no grading of feasts in the Kalendar. Among the entries are the following :

<i>Feb.</i> 17. Donati m.	<i>July</i> 16. Bertini ab.
28. Justi m.	<i>Aug.</i> 20. Valentini c.
<i>Mar.</i> 30. Reguli ep. et c. (Senlis).	<i>Sept.</i> 25. Firmini ep. et m.
31. Amos prophete (in red).	<i>Oct.</i> 9. Dyonisii m. (in red).
<i>Apr.</i> 6. Perpetui ep.	15. Leonardi ep. et m. (Corbie).
21. Symeonis archiep.	23. Romani ep.
<i>May</i> 11. Maioli ab. (Cluniac).	<i>Nov.</i> 20. Maxentie v. (Beauvais).
16. Peregrini ep.	<i>Dec.</i> 4. Benedicti ab. [illatio].
<i>June</i> 22. Decem millium martyrurum.	14. Nichasii ep. et m.

The most noteworthy names in the Litany are Fuscian and his companions of Amiens and Regulus of Senlis. The last saint is unusual, and as his name is also in the Kalendar (March 30), it may have some significance, although it is not in red. Maxentia in the Kalendar (Nov. 20) may refer to Pont-Ste-Maxence, on the Oise not far from Senlis. The addition on f. 251 *b* has the rubric *Chi commenchent commendasses*, which is the dialect of Picardy and N.E. France.

It does not seem safe to draw any conclusions from the heraldic charges in the line-endings afterwards referred to, and there seems to be no other clue to any owner earlier than about the middle of the 16th century. At this period, perhaps not long after the manuscript was rebound, two entries were made on the vellum end papers, showing that it belonged at that time to a nun of the small Augustinian abbey of Premy near Cambray :

(1) *Che sautiere est a lusaige de Sr Jehane de Wasiers et luy a este donne sy on le treuve ont luy renche par charite a labay de Premy au pres de Cambray.*

(2) *A Sr Jehanne de Wasiers Religieuse de Premys au pres de Cambray.*

There is one other name on a flyleaf : F. J. Malotain de Villeroche. This is perhaps two centuries later.

From a letter received by Mr Thompson from Count Paul Durrieu after the purchase of the volume, it appears that the last owner was M. Jean de Longeville of the Château de Lavigny in the Jura, who inherited it from his mother.

Writing. The writing is very black and good, though somewhat angular.

Line-endings. These are the most notable feature of the book, every page of which is lit up and enlivened by their varied colour

and spirited design. Many of them are heraldic. A combination of France and Castile occurs about fifty times. France and Castile separately occur about ten times each. Other charges are :—

- (1) *Vair*. ff. 88, 108, 119, 149 and in about 20 other places.
- (2) *Gules*, a lion rampant *or* (sometimes two lions). ff. 115, 131, 146, 148 and in about 20 other places.
- (3) *Gules*, a bend cotised between two birds *or*. ff. 103 *b*, 131 *b*, 138, etc.
- (4) *Gules*, a bend cotised between two cinquefoils *or*. ff. 173, 174, 188, etc.
- (5) *Azure* or *gules*, an eagle displayed *or*. ff. 118 *b*, 203, 211, 112 *b*.

These heraldic line-endings, and others in which dragons or scrolls of various design appear in liquid gold on coloured panels, connect this manuscript with the Psalter of Isabelle of France (no. LXXXV in Mr Thompson's collection) and the companion Psalter of St Louis in Paris, of which two splendid books its owner has aptly described it as a poor relation.

Other line-endings consist of various beasts and patterns on panels of burnished gold. A white hound (e.g. ff. 119, 158 *b*, 191 *b*) has its frequent counterpart in the line-endings of the Parisian Psalter Ee. 4. 24 at the University Library, Cambridge.

Verse-initials. These are burnished gold on small pink and blue panels of irregular shapes, which are patterned with white.

Psalms-initials. These reverse the arrangement of the verse-initials, the letters being in colour on burnished gold panels. They are usually filled with coiled dragons or serpents and add very much to the richness of the page. On f. 93 *b* there are two birds addossed.

Historiated initials. There are seven historiated initials, the eighth, as stated above, having disappeared with the leaf on which was Ps. 109. These letters are usually nearly as wide as the text, and sometimes (ff. 7, 41, 63) have striking marginal developments. They usually rest on blue or pink panels patterned with white and edged with burnished gold, and are always filled with burnished gold on which the figure-subjects are projected. There is no diaper work. The execution of the figures is of not more than average excellence.

1. f. 7. Ps. 1. *Beatus vir*. The initial B occupies the greater part of the page. The two lobes are interlocked and, where they join the stem, end in dragons' heads¹.

¹ Compare British Museum 2. B. ii and another Psalter in the Seminary at Padua.

Above and below they end in a coil of beautiful foliage. The blue panel on which the initial rests is decorated with gold patterns. In the interior of the lobes (1) David is about to sling a stone at Goliath, who turns away brandishing his sword. (2) David prepares to smite off the head of the giant, who has fallen to the ground between two trees.

2. f. 41. Ps. 26. *Dominus illuminatio*. David seated on a faldstool is anointed by Samuel, who stands on *R*. On *L*. a second personage, apparently a woman, holds the crown. Divine hand from clouds on *L*. points to David.

3. f. 63. Ps. 38. *Dixi custodiam*. David crowned stands on *L*. pointing to his mouth. In his *r*. hand a sceptre. On *R*. the Deity holding a book.

4. f. 83. Ps. 52. *Dixit insipiens*. On *L*. the devil with blue head and small wings, and with horns on his knees and elbows. On *R*. an idiot half-clad in a mantle, holding a monkey-headed club and eating a small loaf.

5. f. 103. Ps. 68. *Saluum me fac*. Below, David in water to his waist. Above, half-figure of the Deity with book.

6. f. 128. Ps. 80. *Exultate deo*. David seated strikes four bells with two hammers.

7. f. 151 *b*. Ps. 97. *Cantate domino*. On *R*. an altar, before which three clerks in copes stand singing. The foremost of them holds a book on which is the word CANTATE.

The condition of the manuscript is very good indeed.

S. C. C.

The following volumes, treating of Illuminated Manuscripts, have been privately printed for Henry Yates Thompson in the course of the last fourteen years.

1. A descriptive Catalogue of Fifty Manuscripts from the collection of Henry Yates Thompson.

By Montague Rhodes James, Litt.D., Fellow of King's College, Cambridge, Director of the Fitzwilliam Museum.

Cambridge: printed at the University Press, 1898.

2. A descriptive Catalogue of the Second series of Fifty Manuscripts (Nos. 51—100), in the collection of Henry Yates Thompson.

The notices contributed by various hands.

Cambridge: printed at the University Press, 1902.

3. A descriptive Catalogue of Twenty Illuminated Manuscripts, Nos. LXXV to XCIV (replacing twenty discarded from the original hundred), in the collection of Henry Yates Thompson.

Cambridge: printed at the University Press, 1907.

4. Thirty-two Miniatures from the Book of Hours of Joan II, Queen of Navarre; a manuscript of the fourteenth century.

In two parts. First part: description.

Second part: illustrations.

Presented to the Members of the Roxburghe Club by Henry Yates Thompson.

London: printed at the Chiswick Press, MDCCCXCIX.

5. Facsimiles in Photogravure of six pages from a Psalter written and illuminated about 1325 A.D. for a member of the St Omer family in Norfolk: subsequently (c. 1422 A.D.) the property of Humphrey, Duke of Gloucester, fourth son of King Henry IV, and now in the Library of Henry Yates Thompson, 19 Portman Square, London.

London: printed at the Chiswick Press, MDCCCC.

6. A Lecture on some English Illuminated Manuscripts by Henry Yates Thompson, Sanders Reader to the University of Cambridge, with fifty plates, taken from ten of the volumes exhibited by the Lecturer.

London: printed for private circulation at the Chiswick Press, 1902.

7. Facsimiles of two "Histoires" by Jean Fouquet, from Vols. I and II of the "Anciennetés des Juifs," numbered respectively No. 247 Français, in the National Library of France and 101 in the supplemental volume (now in course of preparation of the Catalogue of Illuminated Manuscripts in the collection of Henry Yates Thompson):

to which is added a notice, with two photogravures and four three-colour photographs of four detached pages of a manuscript of the fifteenth century of *Faits des Romains* (a compilation by an anonymous writer of the thirteenth century), as it occurs at the end of some manuscripts of the "Histoire ancienne jusqu'à César."

Privately printed: London, 1903.

8. The Book of Hours of Yolande of Flanders, a manuscript of the fourteenth century, in the Library of Henry Yates Thompson, with a description by S. C. Cockerell and photogravures by Emery Walker.

London: printed by Charles Whittingham & Co. at the Chiswick Press, Took's Court, Chancery Lane, MCMV.

9. A Psalter and Hours executed before 1270 for a lady connected with St Louis, probably his Sister, Isabelle of France, founder of the Abbey of Longchamp, now in the collection of Henry Yates Thompson, described by S. C. Cockerell in relation to the companion Psalter of St Louis in Paris, with photogravures of all the Miniatures by Emery Walker.

London: printed at the Chiswick Press, 1905.

10. Valerius Maximus, miniatures of the School of Jean Fouquet, illustrating the French version by Simon de Hesdin and Nicholas de Gonesse, contained in a manuscript written about A.D. 1475 for Philippe de Comines.

Reproduced in photogravure with frontispiece in colour for Henry Yates Thompson, with an introduction by George F. Warner, Keeper of MSS. British Museum.

London: B. Quaritch, 15 Piccadilly, 1907.

11. Illustrations of one hundred Manuscripts in the Library of Henry Yates Thompson: Vol. I, containing forty-eight plates, illustrating ten French MSS. from the XIth to the XVth centuries.

London: printed at the Chiswick Press, 1907.

12. Illustrations from one hundred Manuscripts in the Library of Henry Yates Thompson ; containing fifty plates, illustrating ten Italian MSS. from the XIth to the XVth centuries.

London: printed at the Chiswick Press, 1908.

13. Illustrations from the Life of Bertrand Duguesclin, by Jean Cuvelier, from a manuscript of about 1400 A.D., in the Library of Henry Yates Thompson : No. C.

London: printed at the Chiswick Press, 1909.

14. Les Heures de Savoie, facsimiles of fifty-two pages from the Hours executed for Blanche of Burgundy, being all that is known to survive of a famous fourteenth-century MS. which was burnt at Turin in 1904. With a notice by Dom P. Blanchard.

London: printed at the Chiswick Press for Henry Yates Thompson, MDCCCX.



